

57

Dramatic

20 Cents
APRIL 30, 1921

Mirror

and THEATRE WORLD



DRAWN BY
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SAXTON

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Late News New Shows Song Shops

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☐ There are numerous other prizes for many of the other girls.

☐ The following girls are leading the contest in the order in which they are listed:

- 1—Katherine Kelly
Roanoke, Va.
- 2—Annet Cocco
Bellaire, Ohio
- 3—Martha De Garden
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- 4—Adelia Maday
Hammond, Ind.
- 5—Marie Manuel
Hamtramck, Mich.
- 6—Ruth Addis
Wildwood, N. J.
- 7—Christine Shoulders
Wood, Calif.
- 8—Sophia Kusic
Lansing, Ohio
- 9—Louise Walker
New York City
- 10—Rosalia Reitter
Milwaukee, Wis.
- 11—Catherine Muha
Mt. Pleasant, Pa.
- 12—Grace Santoro
Philadelphia, Pa.
- 13—Severina Ragnetti
Chicago, Ill.
- 14—Wilhelmina Prosser
Marblemount, Wash.
- 15—Florence Richards
Ithaca, N. Y.
- 16—Ruth Estelle Jessop
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- 16—Domicella Monkalunis
Scranton, Pa.
- 16—Vera Nalak
St. Louis, Mo.
- 16—Beverly Evans
Mason, Pa.
- 16—Louise Earle
Minneapolis, Minn.
- 17—Helen Hollingsworth
Duncan, Okla.
- 17—M. E. Murphy
Bartonsville, N. Y.
- 17—H. W. Maury
Cairo, Ga.

Contest Editor Dramatic Mirror
133 W. 44th St., N. Y.

Cast this vote in favor of

Name

Address

City

State

whom I want to win the contest.

Dramatic Mirror

and THEATRE WORLD

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OUT NEXT WEEK

42nd Annual Spring Number

Dramatic Mirror

and THEATRE WORLD

☐ Special Feature Articles on Vaudeville,
Music, Drama, Pictures and a Complete
Review of the Season.

☐ Profuse Illustrations in Colors.

☐ Special Articles by

S. Jay Kaufman
John J. Martin
Bernard Sobel

Jim Gillespie
Johnny O'Connor
Ray Davidson

And the Leading Picture Producers.

Color forms close 30th—Black and White forms 3rd

EXQUISITE COMPLEXIONS

have been retained throughout the summer by all women readers of The Dramatic Mirror who followed Madame Helena Rubinstein's guidance and placed their trust in her triumphant

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And throughout the coming autumn and the harshest winter they will remain equally flawless—these same complexions, —if they will be allowed to continue under the same expert guidance and under the influence of the same unflinching Beauty Aids.

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There is an unflinching "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de Beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme. Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

Mme.

Helena Rubinstein
of Paris and London

40 West 57th Street New York City
ATLANTIC CITY, N. J., 1427 Boardwalk; CHICAGO, ILL., 516 N. LaSalle; SAN FRANCISCO, CAL., 177 Post Street; BOSTON, MASS., 225 Broadway; NEW ORLEANS, LA., Mrs. C. V. Butler, 2017 Simple Street; DAYTON, OHIO, "Elmer's"



MAE MARSH

The popular screen star who will soon be seen in "Nobody's Kid," a film version of "Mary Cary," for Robertson-Cole

DRAMATIC MIRROR

Page S. Jay Kaufman!

IT was an ad. But it was something more.

Walter Hampden's management inserted it in the Sunday paper. And called it "The Deadly Parallel."

Mr. Broun in *The Tribune*—

"Macbeth we imagine must be acted unusually well if it is to seem anything but gusty melodrama. Last night's production was no more than that to us. Walter Hampden failed to move or interest us. Of the dignity which he brought to Hamlet we found no trace nor was he eloquent."

J. Ranken Touse in the *Evening Post*—"Mr. Hampden has now given us the best Hamlet and the best Macbeth of the present generation and the achievement places him definitely and uncontestedly at the head of all living American tragedians."

"It is the finest representation that has been seen in this city or elsewhere since the death of Edwin Booth. 'The Macbeth' of Mr. Hampden is evidently still in process of development and gives every promise of equaling or excelling the most famous embodiments of the past. Already it towers with extinguishing effect over such more or less respectable embodiments as those of . . . *Burns Manie in the Evening Mail*—'Mr. Hampden brings not only a full and mellifluous voice to the role, but a fresh and eager mind and a physical force that is commanding. His is an intelligence, too, that prompts a dignified and meaningful reading of the soliloquies. As near an ideal Macbeth, we should say, as the stage boasts today."

J. Ranken Touse in the *Evening Post*—"The production was one to satisfy the eye and understanding, while fulfilling its proper function of supporting, not dominating, the text. *The Evening Journal*—"The entire production shows much study and care . . ."

"Bernard Shaw once said that the plays of Shakespeare should be reviewed only by music critics since it was only the sound of them which mattered. If so, the suggestion might be made to Hampden to get a little more wood and less brass into his productions."



ALICE LAKE

In her newest Metro picture, "Uncharted Seas," Miss Lake takes a trip into the frozen North and has to dress accordingly

On Broun on Censors

Which reminds me that Heywood Broun has something amusing—and to the point—to say about censors in the *Bookman*. "To my mind," writes the critic, "there are three possible positions which may logically be taken concerning censorship. It might be entrusted to the wisest man in the world, to a series of average men—or be abolished. Unfortunately it has been our experience that there is a distinct affinity between fools and censorship. It seems to be one of those treading grounds where they rush in. To be sure, we ought to admit a prejudice at the outset and acknowledge that we were a reporter in France during the war at a time when censors seemed a little more ridiculous than usual. We still remember the young American lieutenant who held up a story of a boxing match in Saint-Nazaire because the reporter wrote, 'In the fourth round Macbeth landed a nice right on the Irishman's nose and the claret began to flow.' 'I'm sorry,' said the censor, 'but we have strict orders from Major Palmer that no mention of wine or liquor is to be allowed in any story about the American army.'"

On William Harris, and the Ritz

I am glad that Wm. Harris, Jr., has his own theatre. He has taken over the Ritz and this means a series of William Harris productions. He is always doing fine things. And a theatre which he controls will give him opportunities which booking conditions ordinarily do not give him.

On An Atlantic City Ritz

Which reminds me that there is soon to be a Ritz Hotel in Atlantic City which will be a boon to the theatre. To those of the theatre who rush there for a week's tryout. And who want peace and comfort. The conduct of this hotel will be under the management of the New York Ritz Carlton. Which says everything.

On "The Merry Widow"

Eleanor Painter is to be the "Merry Widow." A splendid choice. And Lehar may come over to direct it. Should he come to New York he will write several new songs which will be used in the production and thus give Mr. Savage an opportunity for certain copyrights which he has not now.

On "The Belle of New York"

Which reminds me that "The Belle of New York" revival is en route. The rumor that it was to be due at the Century Roof is being denied. The Century Roof is not the place for it. And of course there is but one place for it. The Casino.

On Brock Pemberton

Harold Woolf is right. He sends me the program of the performance given in Sing Sing. The first is Brock Pemberton's "Miss Lulu Bett." And he says, "Evidently Mr. Pemberton considers the convict of more importance to civilization than the actor. What he denies to the actor he gives to the convict."

On the Equity Show—ONCE

The total of salaries of the Equity Show would be about \$400,000!

This is the estimate of one of the members who says he knows the salaries.

And yet the show is given for but one performance. It doesn't seem right, does it?

We remember that last year's Equity Show had several exquisite things in it. Several linger in the memory as brilliant achievements.

And this year's program which is before me as I write looks even more interesting.

But why only Sunday night at the Metropolitan?

Why not use whatever can be used the following Sunday night—whatever artists are in town so that the numbers can be repeated—and repeat the show at somewhat smaller prices for a somewhat smaller show?

It isn't only a matter of money. It's a matter of letting more persons see the show.

It is sure to be a show worth seeing.

On Stone on Crutches

Fred Stone dancing on crutches!!! He came out. Did a dance. And auctioned a box for the Equity Show.

Will he use the dance when he returns to "Tip Top"? I shall be surprised if he doesn't.

YOUR FUTURE

S. JAY KAUFMAN,
DRAMATIC MIRROR,
133 W. 44th Street, N. Y. C.

Blue laws mean no future.
Blue laws mean death.

The following are signatures of four of my friends who want to join your (no dues) Anti-Blue-Law campaign. They and I see the necessity.

Name.....

Address.....

Name.....

Address.....

Name.....

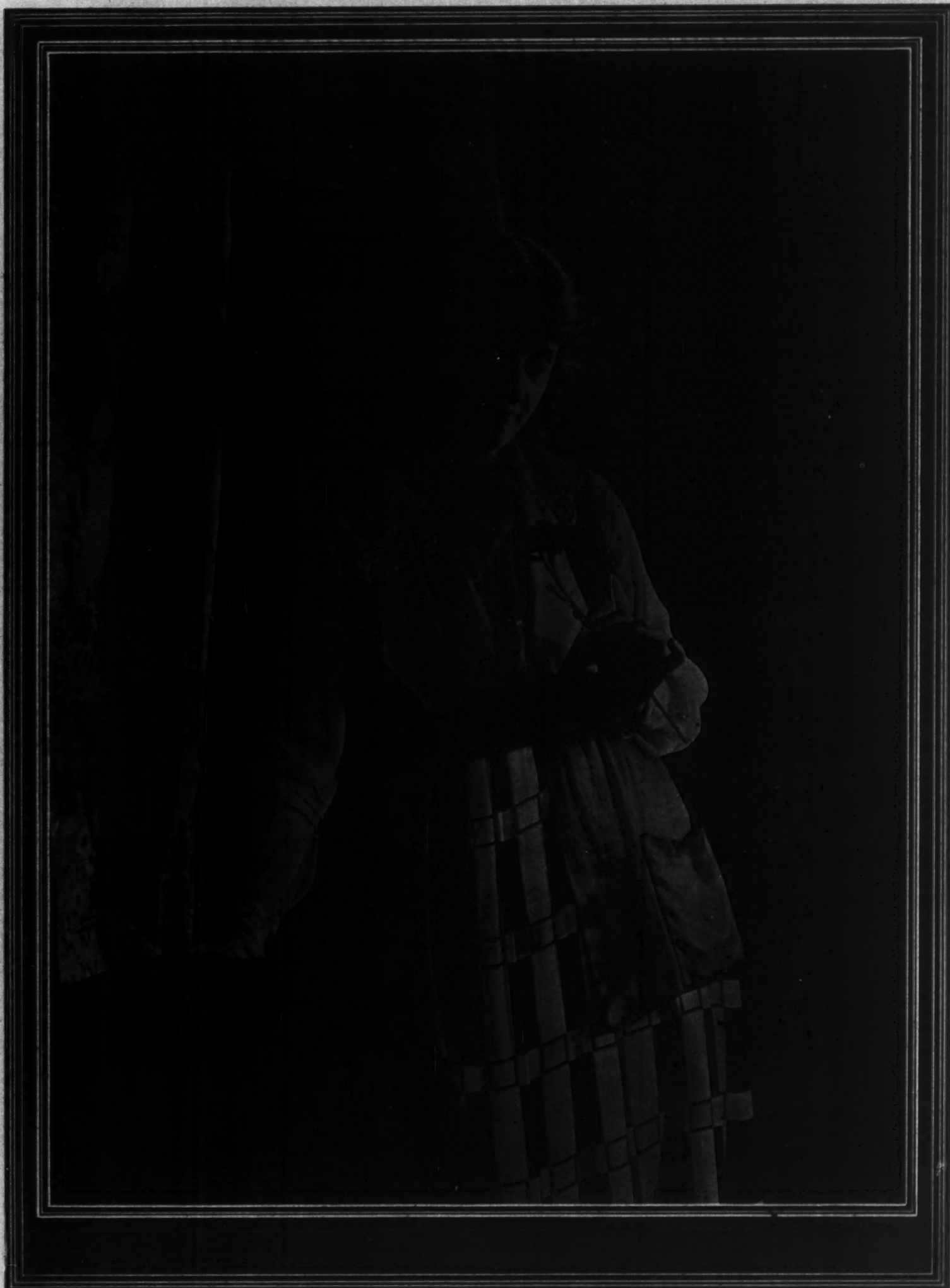
Address.....

Name.....

Address.....

My Name.....

Address.....



MARGARITA FISHER

Charming star of "Payment Guaranteed," shortly to be released by American, and of many other American features.

DRAMATIC MIRROR

Broadway Buzz

WHILE getting shaved the other day Charles Gordon Saxton struck up a conversation with the barber.

"Is New York your home?" inquired Charles.

"No, sir," was the answer. "I come from the coast. In fact that's where I first got the idea of becoming barbery."

Next!

Even the greatest men must have their theories discredited. The day may come when someone will be making light of the Einstein theory. This time, however, it is poor Charles Darwin who comes in for the blame. You remember that Darwin developed



very successfully that theory about man and the monkey having a common ancestor. This meant, of course that, monkeys liked the same things men do and that given proper training and cultivation they would sympathize with human activities. But Darwin was wrong!

Recently, a group of jazz band enthusiasts went to the zoo to gladden the hearts of the monkeys with a little jazz music. Knowing that the present generation of men had fallen completely under the sway of this noble music, they felt that the monkeys would do so likewise. But for some reason or other, the monkeys took offense, cussed vigorously in their own language, and threatened to do violence to the jazz experts, who were greatly humiliated by such open lack of appreciation. They were told later, however, not to feel too so much offended because Wagner was not appreciated either—at first.

French runners who are to compete in the Pennsylvania Carnival insist upon training on wine. "Without wine we cannot run," is their mournful cry. Why not try grape juice? We know of a certain politician who has broken all records for running with the purple mixture as his pet beverage.

Our friend Milt Hagen, well known local scribe, sends us the following in an effort to boost a new song entitled "Ding Ding, Ding." A chink by the name of Ching Ling, Fell off a street car. Bing! Bing! The con turned his head, To the passengers said, "The car's lost a washer, Ding, Ding."

Why not add: His pal by the name of Ping Wing, Stopped the bell as it started to ring, The car came to a stop, The chink yelled for a cop, Now the con is a washer in Sing Sing.



A Visitor from Main Street

A young chap with a healthy outdoor complexion recently registered at the Empire Hotel. That evening he approached the clerk. "You had better let me have the key to your outside door," he said. "I'm going to a show tonight and you may be closed up when I return."

Lillian Leitzel, whose dare devil aerial work is the big feature of the Ringling Bros. Circus, was standing on a busy corner the other day waiting for a taxi cab. After waiting for about five minutes an elderly gentleman approached her and removing his hat said, "Young lady, I see you are not accustomed to our busy city. If you are afraid to cross the street I will gladly help you over."

Babe Ruth was recently summoned to court for exceeding the speed limit. While he may be a trifle slow in going from home plate to first base, the Babe shattered a record in covering the distance between Times Square and the Polo Grounds.

"At the present rate," Langdon McCormick, playwright and producer declares, "the great National epidemic will be hip disease."

Give Me Liberty or Give Me Death!



Bebe Daniels, whose chief pastime is to play tag with the motor cycle cops of Los Angeles, was recently sentenced to serve ten days in jail for exceeding the speed limit. After giving the matter due consideration, Bebe accepted the vacation with the understanding that her mother be permitted to remain over night with her. At any rate, it was sweet of her to accept.

Her little visit however, is said to be proving thoroughly delightful, owing to the many thoughtful attentions accorded her since her arrival in the lock-up. Every day she is the recipient of appropriate gifts. Some-

Judged by the Attendance, It Is Being Well Kept Up

Avery Hopwood's latest dramatic opus is "Gertie's Garter," and it is harmonious to suggest that interest might be added if it were advertised thusly:

"Hazel Dawn in 'Gertie's Garter,' supported by Walter Jones."

Eva Tanguay is one performer who considers every knock a boost. They can pan me as much as they please, proudly declares Eva, and to prove her sincerity she has accepted a route over the Pan circuit.

My pet ambition
I now will say,
Is to draw cartoons,
And to draw big pay.

—Eve. World.

My pet ambition
I want understood,
Is to draw big schooners
Drawn from the wood.

With Miss Mathis' Apologies to Owen Meredith

We may live without poetry, music and art,

We may live without food, what is food but mixtures?

We may live without friends, without smokes, without hootch,

But no one can live without moving pictures!

JUNE MATHIS

You May! You May!

Sir—Knowing your desire to collect choice bits from the experience of veteran troupers, may I relate a little anecdote?

A performer who had been booked to play a small Southern town, arrived at the theatre for the usual orchestra rehearsal. The house was deserted except for a policeman who appeared to be patrolling the stage.

"Where is the property man?" inquired the performer. "I need a chair, a table, and a telephone."

"Sorry," replied the cop, "but you'll have to wait until after one o'clock. I don't come off duty until then."

Q. E. D.

Hampden, Opening

His Season, Makes

'Macbeth' Stirring

Makes Shakespearian Character Quite Uxorious—Miss Hall as Lady Macbeth

Thus headlines the Herald. It sounds unprecedented. Would somebody mind paging Noah Webster?

Will the police never acquire a sense of propriety? All the aesthetic guests at a recent artists' ball are asking this important question as a result of the somewhat vulgar interference of the police in regard to the all-important matter of costumes. The police, it appears, equipped themselves



with spy glasses and leather bound copies of Mrs. Grundy and, stationed at the entrance of the ball room, proceeded to inspect the guests individually and collectively. The result was so unpleasant that it almost broke up the party. The costumes had been designed along the "art for art's sake" lines and, in some cases, were so fine that they were actually out of sight. But none is so blind as he who will not see, and the police either could not or would not see the thing through. Having no sense of appreciation for the relative proportion which a given area of scarf should bear to a given expanse of natural bareness, the inartistic policemen cast one long, disapproving look and then started to censor with all the vigor of a motion picture censorship board. Some think that the police were going beyond their province. Others believe that their actions may be best expressed by the single word—stingy.

You Said a Mouthful That Time, Blythe

"If our statesmen would show as much backbone as our musical comedy prima donnas," Blythe Sherwood makes bold to observe, "we might get our international affairs settled more quickly."

EMERSON ANSWERS ALLEN

President of Equity Says Kansas Governor Is Ignorant of Theatre Conditions

A STATEMENT charging Governor Henry J. Allen of Kansas with ignorance of theatrical conditions and condemning his attack upon the Actors' Equity Association in a speech before the Fidelity League on last Sunday night, has been issued by John Emerson, president of the Actors' Equity Association. Mr. Emerson's statement is in part as follows:

"Governor Allen's speech was simply a rehash of his debate with Samuel Gompers at Carnegie Hall several months ago, the chief difference being that in his debate with Mr. Gompers he was talking about questions to which he had given some study, whereas when he invaded the theatrical field he found himself hopelessly at sea because of his utter lack of knowledge of theatrical conditions.

"For instance, the Governor is quoted as saying that he could not imagine 'the application of the union plan of the equality of laborers and fixed scale of wages to the artists or professional people of any line.' In the first place, the 'equality of laborers and fixed scales of wages' are most decidedly not 'the union plan,'

and even if they were, this would not apply to the Equity Association, as we have nothing whatever to do with the fixing of salaries or wages. The Governor said, 'I cannot conceive a beginner on the stage asking for the same salary as, say Mrs. Fiske.' No more can the Equity Association conceive such a thing and if Governor Allen had known a little more of the conditions he presumed to discuss he would perhaps have avoided making himself ridiculous in the eyes of those who have some knowledge of the subject.

"The American Federation of Labor never has and never will advocate a limitation of production. It stands for a minimum wage for a certain amount of work but it constantly encourages its members to increase their output beyond this fixed amount both to increase production generally as well as to increase efficiency on the part of its members and raise their financial return beyond that minimum. This is as far from the equality of laborers and fixed scales of wages as anything can possibly be. And Governor Allen should certainly know this as well as anybody."

Grand Opera Record

A new world's record for attendance at Grand Opera was made April 16, by the Chicago Grand Opera Co. at San Francisco at the performance of "Faust." \$26,497 was the amount taken in at the box office. The previous record was made in S. F. by the same company, April 12, when "Carmen" was sung. \$25,000 was then taken in. The record before was held by Caruso when he sang at Atlanta, Ga. The receipts were \$22,500. Mary Garden sang as the star at both the record performances in San Francisco.

"Meanest Man" for Chicago

"The Meanest Man in the World" is bulletined as the summer attraction at Cohan's Grand, Chicago, beginning May 2. The part originated in New York by George M. Cohan will be played by Frank Thomas. A summer scale of prices will prevail. Five rows of the main floor will be given a top price of \$2.50, the remainder of the floor \$2, and a lower scale in the rest of the house.

New Kansas City Theatre

The new theatre that A. L. Erlanger is to have in Kansas City will be in the very center of the business district, on the west side of Baltimore avenue, between Twelfth and Thirteenth streets. The new playhouse will be one of the finest in the West. It will seat 1,800 persons and will be equipped in a thoroughly modern manner.

Play for Marjorie Rambeau

Arthur Hopkins has made arrangements with A. H. Woods to present Marjorie Rambeau in the stellar role of "Daddy Goes a-Hunting," a new play by Zoe Akins.

"Silver Fox" Next Week

Next week in Washington Lee Shubert in association with William Faversham will produce "The Silver Fox," a play by Cosmo Hamilton, with the following cast: Lawrence Grossmith, Dorothy Cumming, Flora Sheffield, Claude King, and Ronald Colman.

Chicago Theatre to Open

The date of the opening of the new Apollo Theatre in Chicago has been filed for May 22. Marjorie Rambeau in "The Sign on the Door" will be the initial attraction.

T. M. A. Defies Equity

The announced determination of the Touring Managers' Association to refuse to surrender to the Actors' Equity Association on the question of Equity shop, was put into resolution form at a meeting of the organization at the Hotel Astor Tuesday afternoon. The Touring Managers have claimed that the application of the Equity shop to their business would render production impossible, since they are obliged to recruit their players each season from the ranks of the unknown.

The resolution adopted calls for the giving of employment to players "regardless of whether they are affiliated with any organization."

Hammerstein Bankruptcy Petition

The equity proceeding instituted in the Federal Court against Oscar Hammerstein, Inc., and the Hammerstein Opera Company by John Visco was followed by the filing of a petition in involuntary bankruptcy against Emma Swift Hammerstein, widow of Oscar. The petitioners are John Visco, who claims \$3,000 for money lent, and George Blumenthal and Harry Guernsey, \$125 and \$40, respectively, for wages. No statement was made of liabilities or assets. It was said Mrs. Hammerstein's liabilities amounted to about \$100,000 and her assets at about that amount.

Mary Garden Honored

Mary Garden has been elected a member of the Legion of Honor by the French government. A telegram received by Harold McCormick from Miss Garden says that France has conferred the honor upon her, in recognition of her services in her recent work in French opera, in recognition of her relation to the Opera Comique of France and in token of her election as "directoire generale" of the Chicago Opera Association, known for the prominence given to French work.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very worth watching!

JACKIE COOGAN
JAMES H. BRADBURY, JR.
SARA HADEN
CLARENCE NORDSTROM
NETTA SUNDERLAND
ERNEST ROWAN

Fortune for Carroll McComas

Carroll McComas, who is playing the title role in "Miss Lulu Bett" at the Belmont Theatre, was surprised when informed Tuesday night that in the will of Howard J. Flannery, clubman and prominently identified with the steel industry, filed in Pittsburgh, she was made the sole beneficiary. Miss McComas said that she had been engaged to Mr. Flannery when he died on Dec. 23 last, at the Algonquin Hotel in this city. She said no date had been set for the wedding, although they had been engaged for more than a year. Mr. Flannery was the son of James J. Flannery, who developed the vanadium steel industry. The amount of the estate is not mentioned, but it is said to be large.

Mrs. De Cordoba Dies

Antoinette Glover De Cordoba, wife of Pedro De Cordoba, passed away Saturday evening at the De Cordoba residence in East Eighty-sixth street. Mrs. De Cordoba had been ill about seven weeks, but was believed to have been gaining strength. Antoinette Glover was born in Louisville, Ky., and was married to Pedro De Cordoba four years ago. Her last stage appearance was in "The Light of the World," about a year ago.

Shuberts Gets Sketches

S. Jay Kaufman has arranged for the presentation of five of his one act plays in Shubert advanced vaudeville next autumn. The plays will be presented by Mr. Kaufman in conjunction with Arthur Klein and Milton Shubert, and they include a new version of the comedy sketch "Kisses," and "Highlowbrow" which is one of the feature acts in Charles B. Cochran's production, "The League of Nations" in London.

Bohemian Night at N. V. A.

A capacity crowd filled the N. V. A. club house last Sunday evening and thoroughly enjoyed an excellent bill made up of the following acts: Sylvia Clark, Higgins and Bates, Handers and Millis, Pierce and Burke, Seven Honey Boys, Ann Suter, Adams and Thomas, Ryan and Bronson, Herbert and Dare, and Bartram and Saxton.

Catherine Lingard Dies

Catherine Lingard died at Lenox Hill Hospital after a brief illness. She is survived by her husband, Charles Crolus. She went on the stage thirty-five years ago. She sang in musical comedy and played with Lillian Russell, Edna May and other musical comedy celebrities. She appeared in vaudeville in recent years.



Hazard Short, stage director of the Equity Annual Show, gets some opinions from five members of the all star cast. They are Marjorie Gateson, Genevieve Tobin, Mabel Withers, Vivian Tobin and Ivy Sawyer

BIG CHANGES IN AUSTRALIAN THEATRES SEEM LIKELY

Hugh J. Ward Said to Be Forming Combine in Opposition to the "Amalgam"—Plays Prospering

THERE is great excitement among Australian circles at the prospect of Hugh J. Ward returning and joining the Fullers' and smaller managements in opposition to the "Amalgam" (J. C. Williamson, Ltd.). The day Hugh Ward sailed for New York, E. J. Tait took his place in the managerial chair and his brothers have now been added to the list of directors of the firm. Big changes are forecasted by those interested, and there is much speculation as to the results.

The Gilbert and Sullivan seasons in all the Australasian states so far have proved a wonderful gold mine for the "firm." The chorus is particularly fine and the principals leave little to be desired. "Chu Chin Chow" has ceased to be "managed" by McIntosh. The "Amalgam" have taken over all the Tivoli shows, including the record breaker, "The Lilac Domino." "The Maid of the Mountains" is stacking the Royal, Melbourne, revealing Gladys Moncrieff in the title role with most gratifying results. The show is superbly mounted and is voted generally the best work of the old Comic Opera Company for years.

Joseph Coyne, after a promise of twenty years, is here at last with "his lady friends" enjoying a brilliant season at the Criterion, Sydney. Mr. Coyne needs no introduc-

tion to Americans, but his work has been hailed locally as altogether remote from anything seen previously here. The show is "made" by him as the play is generally termed poor. The cast is good throughout, but there is so little for any of them to do. Mr. Coyne is likely to be most popular wherever he shows out here on account of his vivacity and brightly staged shows.

John D. O'Hara and Jules Jordan are still showing at the Palace in "Welcome Stranger." The company shortly transfer to Melbourne to make way for the Tait's Pantomime.

"Humpty Dumpty" fell for the first time at Her Majesty's last week and to capacity business has been falling ever since. Albert la Free (dame) and Edwin Brett as her husband, offer remarkable comedy scenes which are "eaten up" as fast as they are delivered. Maggie Dickinson and Sidney Culver dance divinely three or four times (plus encores) prior to their marriage and subsequent trip to the States. Dick Stewart manages for the "Amalgam" at Her Majesty's.

The Royal, Sydney, is being rebuilt and was to be reopened at Easter, but that proved to be impossible owing to building troubles. The popular old playhouse will probably be reopened again about the end of April with Annette Kellerman as the

star—the production not yet divulged.

The Wirth Brothers are here again with their huge circus and menagerie. For their star turn they have imported a clever troupe of tumblers—Arabs and Japanese—termed the Royal Hoyene Troup. Local press notices describe the turn as exciting anything previously seen in Sydney of a similar nature.

Allan Wilkie and Frediswyde Hunter Watts are revelling in their much appreciated season of Shakespeare. The combination has been appearing throughout Australia for the past four months in the English Laureate's works, and contrary to the usual rule is recording a financial success too.

Harry Musgrove has taken a lease of the Tivoli Theatres in Melbourne, Sydney and Adelaide, on behalf of the First National Film Distributors and in conjunction with E. J. and Dan Carroll, there seems to be a general mixup of the theatrical magnates in this country. Sir Rupert Clarke and Wm. Szarka are also about to make a big move and it is rumored that Hugh J. Ward is about to join all these together and form an opposition management to the "Amalgam." Nothing definite is announced and no one seems to want to say what their next move will be.

BRUCE R. HUTTON.



RICHARD BARTHELMESS

A member of the entertainment committee for the Equity Annual Show

WESTERN BROADWAY

Theatrical News by Wire from the Pacific Coast

"True to Form," a play in three acts by August MacHugh, was staged under personal direction of the author, at the Little Theatre, Los Angeles. The cast was:

Ralph Merrill.....Harland Tucker
Dorson.....Paul Douglas
Andrew Kirkland.....Arthur Chase
Constance, his daughter.....May Collins
Mrs. Kirkland.....Lillian Leighton
Margaret.....Betty Ross Clarke
Frank Melton.....Augustin MacHugh

When August MacHugh started out to write "True to Form," he evidently had a great idea. But when the play finally reached the stage the "great idea" must have been lost in the shuffle. When you go to see a play by such an author as MacHugh, you look for another "Officer 666" or "The Meanest Man in the World," for MacHugh is responsible for both. But this new play has nothing of these. It is neither a drama or a comedy. It has a few laughs. The rest is just talk.

Getting back to the play. The first act starts out very slow. It's just talk until MacHugh enters and injects a little humor a la Bernard Shaw. The story centers about a young couple living with the bride's parents. The son-in-law has a terrible time. His wife thinks more of her mother than she does of him. So the son-in-law takes the wife away to New York. He has the idea if he can get the wife away she will soon love him. Of course, she does love him in the end, but not until after a legion of family quarrels and other mishaps.

The work of MacHugh was a revelation. As Mr. Fixit, the philosopher, he could not have been better. He wrote the part for himself, and he plays to perfection. And nothing more could be expected of Betty Ross Clarke. Her portrayal was beyond criticism. May Collins somehow or other didn't exactly fit the role. She worked very hard and her efforts were appreciated. Harland Tucker made the best of a weak part. He has been seen many times to better advantage.

The cast, as a whole, was great. But the play? Maybe it can be fixed up. It might be made into a straight comedy but never drama.

RAY DAVIDSON.

Treasurers' Club Benefit

The bill for the thirty-second annual benefit of The Treasurers' Club, which will be held at the Hudson Theatre on May 8, includes many stars and headliners. Among those who have volunteered their services are William and Gordon Dooley, Nat Nazarro, Jr., Belle Baker, Ona Munson, Phil Baker, Florence Moore, Gertrude Hoffman, Bert Levy, Whiting and Burt, William Rock, Ruth Royce, Grace Nelson, Pearl Regay, Gus Edwards, Juliette, Harry Carroll, Van and Corbett, Leo Carrillo, the Lee Kids and Ernest Evans. The proceeds from the performance will go to the Sick and Burial Fund of the club.

In "Like a King"

The cast of "Like a King," Adolph Klauber's new comedy, by John Hunter Booth, includes James Gleason, Ann Harding, Hale Norcross, Kathleen Wallace, James Seeley, Nina Gleason, Howard Truesdell and Margaret Wiltshire.

Stage Folk Sail

Sailing on the France, of the French Line, last week were Henry W. Savage, Mrs. R. D. Garden, mother of Mary Garden, Mme. Rene de Monvil, a French actress, Anne Morgan and Yvette Guilbert.

New Alice Brady Play

Alice Brady will be seen for the first time in a new play, entitled "Drifting," at the Majestic Theatre in Brooklyn the week of May 2.

Ethel Levey Giving Benefit

Ethel Levey will give a benefit for crippled and disabled veterans of the war at the Sam H. Harris Theatre on May 1. Mr. Harris has donated the theatre and E. F. Albee will assist Miss Levey. Among those who will take part are Madame Alvarez, Julian Eltinge, Grace La Rue, Elizabeth Murray, Robert Emmett Keane, Claire Whitney, Tom Lewis, Irving Berlin, Barney Bernard, Georgette Cohan, Marie Dressler, Six Brown Brothers, and Kane and Herman.

Harry Doel Parker Dies

Harry Doel Parker, well known theatrical manager and husband of Lottie Blair Parker, dramatist, died from heart failure at Miami, Fla., where he went to recuperate after a paralytic stroke. Mr. Parker started his career as an actor.

Dinner for Stage People

The stage and its people were honored at a dinner given by the Society of Arts and Sciences at the Hotel Biltmore Sunday night, which was attended by actors, actresses, playwrights and critics. Channing Pollock acted as toastmaster.

Among those at the guest table were Lionel Atwill, Roberta Arnold, Jeanne Archibald, Ina Claire, Edward Childs Carpenter, Dudley Digges, Thomas Dixon, Elsie Ferguson, James Forbes, David W. Griffith, Raymond Hitchcock, De Wolff Hopper, Mitzi, Arthur Hopkins, Fannie Hurst, Otto H. Kahn, Doris Keane, Carroll McComas, Grant Mitchell, Ethel Watts Mumford, Florence Reed, Frances Starr, Basil Sydney, Lee Shubert, Lou Tellegen, Geraldine Farrar and James Whitaker. Interesting speeches were made.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

"King Washington" Is Produced at Wallack's with Cast Including David Murray, Macey Harlam, Gertrude Perry and Maude Granger.

Sir Henry Irving and Ellen Terry Revive "Coriolanus" at the Lyceum in London.

Star Theatre Closes Preparatory to Being Demolished, the Last Performance Being Thomas E. Shea in "The Man-o'-War's Man."

"Come to Bohemia" Is Produced at the Maxine Elliott Theatre with Natalie Alt, William Danforth, Walter Percival, Denman Maley, Fritz Williams, Olive Reeves-Smith and Muriel Hudson in Cast.

E. H. Sothern Revives "If I Were King" at the Shubert Theatre.

Geraldine Farrar and Wallace Reid Appear in "Maria Rosa" for Paramount.

ANTI-BLUE LAW DRIVE STARTS

Dinner at Hotel Commodore Proves Success

Prominent Men Express Approval

THE American People's League in protest against government by "blue laws," took form in a banquet in the Hotel Commodore last Monday evening. Its policy was declared to be "to contest vigorously the issues raised by those groups of citizens who seek to deprive the people of their individual rights and privileges."

Frederick Lawrence, who has been active in the movement culminating in the meeting, was requested to confer with and enlist in the cause "public men of recognized ability, in whom the people of America have full confidence and whose leadership the people will not hesitate to follow."

Herman A. Metz presided as toastmaster, and the speakers included Gov. Edward I. Edwards of New Jersey, County Judge Reuben L. Haskell of Brooklyn, Comptroller Charles L. Craig, Theron Akin,

Mayor of Amsterdam, N. Y.; Renold Wolf, Elizabeth Marbury, and Representative Marguerite L. Smith of the State Assembly.

More than a hundred telegrams and letters of sympathy and approval for the movement were received. These were read by James Shesgreen, corresponding secretary of the American People's League Committee.

Among those whose messages were read were: David Belasco, Rear Admiral Sims, United States Senator James Hamilton Lewis, of Illinois, Thomas A. Edison, John Barton Payne, Bishop William T. Manning, Rev. Francis P. Duffy, Mayor Hettrick of Asbury Park, Colonel George Harvey, Gen. John J. Pershing, Secretary of the Navy Denby, Rev. Ernest M. Stires, General Bullard, Samuel Gompers, Congressman Julius Kahn, United States Senator Wadsworth.

First Theatrical Block Party

"The Champion" and "The Bad Man" theatre-block party in West Forty-eighth street, provided a novel outdoor show.

The idea of the party was originated by Sam H. Harris, producing manager of "The Champion," at the Longacre Theatre, as a reception to a rival attraction, under the management of William Harris, Jr., which was taking possession of the Ritz Theatre directly across the street. Both theatres were gaily decorated.

A special permit for the block party was obtained from the Police Department so the street was closed to all traffic except the Mexican horsemen in "The Bad Man," followed by their automobile trucks on the sides of which were painted announcements which read: "Moving 'The Bad Man' to the Ritz Theatre."

Holbrook Blinn rode his horse with the poise of a regular greaser.

Philadelphia Jack O'Brien put up a great fight and allowed Grant Mitchell to maul him with right and left.

Ann Andrews, leading woman of "The Champion," and Frances Carson, leading woman of "The Bad Man," were present in the costumes they wear in their respective plays.

New Brady Play

On May 16th at the Globe Theatre, Atlantic City, William A. Brady will present "Personality," a new play by Jasper Ewing Brady and Philip Bartholomae. James Crane will appear in the leading role. Mr. Brady has also arranged with Jessie Bonstelle to try out with her stock company in Detroit, "Silver Weddings," a play from the French of Paul Gerald, which received its original production at the Comedie Francaise.

To Produce Spanish Opera

Manuel Penella, Spanish dramatist, composer and producer of operas, is here from Madrid to complete arrangements for the presentation next autumn of his latest opera, "El Gato Montes" which will be done in English under the title of "Sun and Shade." It is planned to give an elaborate production on Broadway.

New Provincetown Players' Bill

The sixth and last bill of the season of the Provincetown Players opened Monday with the following bill: "The Moon of the Caribbees," by Eugene O'Neill; Trifle, by Susan Glaspell, and "Grotesques," by Cloyd Head.

"Trifles" was first given in the old Wharf Theatre in Provincetown, Mass. The present production has been directed by Ralph Stewart. "The Moon of the Caribbees" was first produced several seasons ago in New York. Charles O'Brien Kennedy has directed this new production. "Grotesques" has been produced previously by the Chicago Little Theatre. The bill is scheduled for a run of three weeks.

Julie Opp's Will

The will of Julie Opp Faversham has been filed. The actress left \$1,000 worth of personal property and more than \$10,000 worth of real property. Her entire estate goes to her husband, William Faversham, who is now on tour.



KENNETH DAY ALEXANDER, JR.
AND LILA JOSEPHINE KING

Young Mr. Alexander is the son of Mollie King, and little Miss King is the daughter of Charles King. Charles and Mollie King are playing their first joint vaudeville engagement in Keith theatres.

Cohan in "The Tavern"

"The Tavern" will close its season at the Cohan Theatre April 30th. It is definitely stated at the Cohan Headquarters that a New York revival is to be made within a very few weeks, with George M. Cohan, himself, in the role of the Vagabond.

Edith Taliaferro in Sketch

Joseph Hart will soon present Edith Taliaferro in vaudeville in a sketch called "Kidnapped," written by Bert Robinson. In Miss Taliaferro's support will be Robert Bentley, Deen Cole and Lloyd Wertman.

New Carrillo Play

"The Love Chef" will be the title of the comedy in which Leo Carrillo will be seen as a Selwyn star. The piece, which is by Edgar Selwyn, will be tried out in June.

S. S. Flotilla Opens

Following a private opening last Wednesday of the new restaurant known as the S. S. Flotilla, which Dr. John A. Harris, Special Deputy Police Commissioner, has installed at Sixth avenue and Fifty-fifth street, the new dining and dancing place was thrown open to the public for the first regular dinner. Nearly 800 persons had reserved places at the tables. There were representatives of society, the stage and of the city's civic life among the diners.

Title Now "Time Tells"

Arthur Byron's starring vehicle, now running at the Thirty-ninth Street Theatre, will in future be known as "Time Tells" instead of "The Ghost Between." The reason for the change is due to the protests of another author and manager.

ACTORS' EQUITY

Members of the A. E. A. are most warmly urged to immediately



and Reliable Address to the Office of the Association

The number and variety of the activities of the A. E. A. are little realized by those not in close contact with it. As an example of what we are called upon to do, we state the case of the "It's Up to You" Co. This was playing at the Casino Theatre under the management of William Moore Patch. Hard luck overtook him and salaries were not forthcoming for the week ending April 11th. We would have been perfectly justified in closing the show for the following week, but we did not wish to do this, because it would have entailed great loss of money and prestige to the owners. We therefore got in touch with the Messrs. Shubert, who finally consented to pay our principals half salaries and the chorus full salaries for that week. We had to have some sort of a guarantee, otherwise our people would have been working merely to satisfy attachments. We wish to pay a tribute to the Messrs. Shubert who, though in no way responsible for the unfortunate breakdown, showed a generous disposition to meet us halfway, although by so doing they are probably out many thousands of dollars.

We are again advising our members against taking the law in their own hands as individuals by walking out of companies and jeopardizing the employment of others. The Council, at its last meeting, reprimanded a member for doing this after an agreement was made by a certain company with a representative of the A. E. A. to continue playing in order to give the management an opportunity to meet its obligations. The Council pointed out that this member laid himself liable to suspension and we again suggest that our members consult their organization before taking any drastic action that might involve the Association.

Dr. F. McCall Anderson, 55 West 55th Street, an official physician to the Actors' Fund, has been appointed in a like capacity to the A. E. A. to act with Dr. Louis Stern, Hotel Princeton, New York City, who was the first official Equity physician appointed and who is serving our members so well.

A general meeting will be held at the Hotel Astor on Tuesday, May 3rd, at 2:30 p. m. As this meeting is called for very important business, admission will be by paid-up card. Every member should make an effort to attend. Have your card with you and avoid confusion and explanation at the door.

The Nominating Committee has finished its work and the ballots are now being sent out to the entire membership. Since other nominations can be made in writing and since no one is compelled to vote for those whose names are contained on the regular ballot, if any member does not approve of the nominations, a simple alternative would be to erase the names on the list sent out and fill in the names of his choice on the blank space left for that purpose.

FRANK GILLMORE,
Executive Secretary.

Is That So!

BERT LEVY will sail for London aboard the S. S. Caronia, April 30th. He opens at the Palace Theatre, Manchester, May 16th. While on the other side he will present a series of outdoor children morning matinees. Mr. Levy is due back in America July 29th, to open at the Hippodrome in New York City, August 1.

Peggy Hoyt, the young American designer, has been engaged by Henry W. Savage, Inc., to make the hats, frocks and lingerie for the new production of "The Merry Widow," scheduled for presentation early next fall.

Pat Rooney

star of "Love Birds," will head the program at a benefit which the Selwyns are arranging for Tuesday afternoon, May 10, in aid of the disabled soldiers' fund.

William Danforth has been engaged for the revival of "The Belle of New York." He will play Dan Daly's old part.

Daisy Belmore has joined the cast of "Three Live Ghosts," at the Nora Bayes, playing the part originally acted by Beryl Mercer.

Margaret McKee, the whistler in "Good Times," has been engaged for the next year's Hippodrome production.

John Golden has engaged Charles Laite for Winchell Smith's new comedy, "The Wheel," which will open in Atlantic City on May 2.

Martha Hedman has been selected by the Selwyns to play the leading feminine role in "Daniel."

Lella Bennett

who created the character of the colored maid in "The First Year," has been assigned by John Golden to the role of an Irish girl in "The Wheel."

La Deaux and Macchia have been cast for a prominent part in Johnny Hines's newest Torchy comedy, yet untitled.

Harrison Grey Fiske on May 1 will remove his office to 7 East Forty-second street.

Alice Brady has purchased from Baron de Meyer the house at 123 East Fifty-fifth street, which for some time has been the home of Elsie de Wolfe.

P. G. Wodehouse, after a stay of a week, set sail for the return trip to England. He is writing a new show for Laurillard & Grossmith for an early London production.

Teddy Tappin and Frank Sabine, vaudeville players, were married last week in the Municipal Building.

The Purcella Brothers have been engaged by the Shuberts for the revival of "The Belle of New York."

Laydon McCormick and his wife sail for Paris next month to produce "The Storm."

Whitford Kane Is

to appear in Granville Barker's "Harlequinade," which is to be done at the Neighborhood Playhouse next week.

George H. Atkinson, author of "Survival of the Fittest," is staging his new play, "The Miser."

Richard G. Herndon has accepted for immediate production a new American drama, "The New Trail."

Emma Dunn and Ernest Glendening will be seen in the leading roles of "Sonny," George V. Hobart's new play with music which the Selwyns will produce.

Tom Lewis has been added to the cast of "The Right Girl" at the Times Square Theatre, succeeding Rapley Holmes.

John Halliday and Ernest Lawford

have been engaged for important parts in "The Circle," the play by Somerset Maugham with which the Selwyn Theatre will begin the new season early in September.

Maria Ascarra, who has a leading role in "Spanish Love," will spend her vacation in Italy as the guest of Mme. Duse.

Van and Schenck have been engaged for the Ziegfeld Midnight Frolic, to begin May 2.

Taylor Holmes has replaced Willard Mack in "Smooth as Silk," now playing at the Frazee Theatre.

Ruth Gillmore, who took the part of Goldie MacDuff in "Rollo's Wild Oat" when Lotus Robb fell ill, will continue in the role for the rest of the season.

By Lester Rose

Arthur Buckner is going to produce a revue with thirty people, featuring Billie De Res, formerly with the Four Marx Brothers and several other vaudeville acts.

Eva Tanguay left last week to open the Pantages Circuit. It is said that she has been booked for over twenty weeks, playing a week in each city.

Carlyle Blackwell, moving picture actor, made his first New York vaudeville appearance at the Colonial last week.

The Great Lester, ventriloquist, sailed April 20th, for Europe on the S. S. Olympic.

Eddie Darling, booking manager of the United Booking Offices, sailed April 20th on the S. S. Olympic, for a pleasure and business trip in Europe.

The Rialto Versatile Five, with Pearl Regay, will close their vaudeville tour July 3rd, and will again appear in vaudeville beginning August 15th, booked by Rosalie Stewart.

\$10,000 at Equity Auction

The auction sale of seats for the forthcoming Equity Annual Show, held Sunday afternoon at the Globe Theatre, netted more than \$10,000 for the boxes and choice seats. Theatrical celebrities acted as the auctioneers. Fred Stone, who injured his ankle several weeks ago, danced with a crutch to further the Equity cause. Premiums of \$1,000 were paid for boxes by the Lambs and a delegation of Los Angeles film actors.

Team Purchases Name

Rolls and Royce, who are appearing at the Colonial Theatre this week, wish to announce that they have purchased the name of Rolls and Royce from Al and Mary Royce. Hereafter there will only be one act in vaudeville using this name. It is said that the Rolls-Royce automobile company are going to present Rolls and Royce with one of their latest machines, for the purpose of advertising the car throughout the United States.

Drew Post Benefit Postponed

As a tribute to the Actors' Equity, which holds its annual show on May 1, S. Rankin Drew Post, No. 30, American Legion, has canceled its booking for the Hippodrome for the same night for its own benefit performance. It is expected that their entertainment may be postponed to May 15 through the courtesy of Charles Dillingham.

In "The Cameo Girl"

The cast for "The Cameo Girl," in which Adelaide and Hughes are soon to be presented as co-stars, has been completed and comprises Frank Lalor, John Philbrick, Henrietta Lee, Marie Wells, George Trabert, Stanley Hughes, Gladys Miller, Dorothy Buckley, Bert Fonne, Edith Rook and Mary Hotchkiss.



Gloria Swanson, the beautiful Paramount star, is nearing the completion of "The Great Moment," the Elinor Glyn story written for her, and—



—will shortly start work on her next vehicle, an original story by Edward Sheldon, at the Famous Players-Lasky West Coast Studios

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The New Plays

"JUST MARRIED"

Vivian Martin Returns to the Spoken Comedy

Comedy in three acts by Adelaide Mathews and Ann Nichols. Staged by J. C. Huffman and Clifford Stark. Gowns by Lucile, Ltd., and Russek. Produced by Jules Hartig in conjunction with the Shuberts at the Comedy Theatre, April 26. Mrs. Johnnie Walker..... Eleanor Ladd Second Steward..... Robert Harrigan Victoire Bertin..... Elia Gergely Ship's Officer..... Roy Foster Mr. U. Makepeace Witter..... Jess Dandy Mrs. U. Makepeace Witter..... Isabel O'Madigan

First Steward..... R. P. Davis Mrs. Jack Stanley..... Dorothy Mortimer Jack Stanley..... John Butler Percy Jones..... Funnell Pratt Robert Adams..... Lynne Overman Miss Roberta Adams..... Vivian Martin Taxi Driver..... Anton Ascher

"Just Married" is just another one of those on-a-boat-and-several-couples-some-of-whom-are-married-and-some-of-whom-think-some-of-whom-are-married-but-are-not-married-but-who-marry-at-eleven-o'clock. Need I add anything to that description? Don't you know you know the story? Can't you see them running in and out of cabins and doors? Can't you see the tearful wives and the chuckling husbands? Can't you see the nearly over the border scenes? Can't you see it all? Well you have. And doubtless will again.

There's nothing new in "Just Married," but some of it is funny and that gives it a chance for a stay in town. The pace of a farce must be rapid and this farce halts only once or twice. When it moves it has some substantial laughs. What more can be asked from a farce?

Vivian Martin is featured, and her performance is delightful. It is full of lightness and charm. Lynne Overman was a great hit. His first act drunk and his quiet playing were delightful. It was amusing to hear the first nighters quarrelling about

Vivian Martin Charming in New Play—"Liliom" at the Garrick—"June Love" Opens at the Knickerbocker

his resemblance to Willie Collier and Clifton Crawford. Jess Dandy had a thankless role. Why this actor, whose "Object Matrimony" was a sensation, cannot get a real part is a mystery. S. JAY KAUFMAN.

"LILIOM"

Theatre Guild Produces Molnar Play

Legend in seven scenes and prologue by Franz Molnar. Translated by Benjamin F. Glazer. Staged by Frank Reicher. Music arranged by Deems Taylor.

Marie..... Hortense Alden Julie..... Eva Le Gallienne Mrs. Muskat..... Helen Westley "Liliom"..... Joseph Schildkraut Mother Hollunder..... Lilian Kingsbury "Sparrow"..... Dudley Digges Wolf Berkowitz..... Henry Travers Linzman..... Willard Bowman Young Hollunder..... William Franklin Policemen of the Beyond..... Gerald Stopp Richly Dressed Man..... Edgar Stehli Poorly Dressed Man..... Philip Wood Magistrate..... Albert Perry Louise..... Evelyn Chard

There is something radically wrong with "Liliom." But until the printed text of the play is available, it is impossible to say with any degree of certainty whether it is Molnar's fault as author, or Reicher's as director, that after five scenes of ironic realism the play suddenly shifts to fantastic farce. At any rate, such is the case, and one leaves the theatre wondering, frankly or surreptitiously, as is one's wont, what it was all about.

At least one thing is perfectly clear, however, and that is that Eva Le Gallienne gives a beautiful perfor-

mance. One wishes her diction were a little less cultured, but that is a small matter in comparison with her deep sincerity and her fine restraint. These qualities in her no doubt make Joseph Schildkraut's playing of the title role seem more markedly inadequate. He swaggers and clucks and hitches up his trousers and resorts to most of the theatrical devices that one goes to Theatre Guild productions to avoid. Dudley Digges plays "The Sparrow" with all the grim comedy the character contains and Evelyn Chard does the child well.

One or two of Lee Simonson's settings are particularly good, especially the railroad embankment, but the heavenly courtroom is woefully insipid. It is a fitting spot for the play to choose to go to pieces in.

JOHN J. MARTIN.

"JUNE LOVE"

New Musical Comedy at the Knickerbocker

Musical comedy in two acts. Book by Otto Harbach and W. H. Post. Lyrics by Brian Hooker. Music by Rudolf Friml. Produced by Sherman Brown at the Knickerbocker Theatre, April 25.

Tiny Golden..... Lois Josephine Mrs. Martha Golden..... Martha Mayo Bobbie Foster..... Clarence Nordstrom Geoffrey Love..... James Billings Jack Garrison..... W. B. Davidson Eddie Evans..... Johnny Dooley Mrs. June Love..... Elsie Alder Belle Botton..... Bertee Beaumont Thompson..... Lionel Pape Miss Summers..... Billie Shilling Miss Eliaman..... Constance Madison Polly Smith..... Doris Landy Kitty Smith..... Alice Gordon Butler..... Robert Heft

I suppose someone says, "Let's do a musical comedy" and someone else says, "Sure" and there's a "June Love" born. I know of no good reason for it, excepting the lyrics of Brian Hooker. But having given Brian Hooker to the theatre is a very considerable accomplishment. Of the rest of the subject matter there is silence. Not that it is bad. It is just trivial. It has all been done before in so many hundreds of ways. It never wakes one. It just tells a conventional story in a conventional way, wasting the talents of a fine cast, which includes the funny Johnny Dooley. Even Mr. Friml's music leaves one cold. There wasn't a tune that had a clever twist.

It seemed to me to be one of those warmed over things. Much warmed over. As if someone had written a story about two people who meet on Fifth Avenue and fall in love at first sight and then meet again at a house-party and of course the et ceteras. And then as if W. H. Post had been called in to do the book. And then as if Otto Harbach had been called in to rewrite that. And then someone had restaged the whole. And then several tryouts and changes of cast and finally the Knickerbocker Theatre.

Whether it will remain very long is the only interesting thing about it, excepting perhaps Elsie Alder's return. She can sing and she can dance but "June Love" hasn't her sort of part. Nor has it W. B. Davidson's, as much wasted as Johnny Dooley. The only one to emerge was Clarence Nordstrom, who gave a very satisfactory account of himself and who is an on-comer, as he has proved on former occasions.

S. JAY KAUFMAN.

BROADWAY TIME TABLE—Week of May 2nd

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
The Bad Man	Holbrook Blinn	Comedy of Mexican outlaw	Aug. 20	Ritz	West 48th	8.30—Th. & S. 2.30	Capacity
The Bat	Effie Ellner, May Vokes, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8.30—W. & S. 2.30	Capacity
The Broken Wing	Ines Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8.30—W. & S. 2.30	\$4,000
The Champion	Grant Mitchell	Comedy of pugilist	Jan. 3	Longacre	West 48th	8.30—W. & S. 2.30	\$6,500
Clair de Lune	Nebel and John Barrymore	Fantastic tragedy	Apr. 18	Empire	Bray & 40th	8.30—W. & S. 2.30	Capacity
Dear Me	Hale Hamilton, Grace Lathrop	Sentimental Comedy	Jan. 17	Republic	West 43d	8.30—W. & S. 2.30	\$7,000
Deburau	Lionel Atwill	Pictorial play of actor's life	Dec. 23	Belasco	West 44th	8.15—Th. & S. 2.15	Capacity
Diff'rent	Mary Blake	Eugene O'Neill play	Jan. 31	Princess	West 39th	8.30—M. & Th.	Capacity
The Emperor Jones	Charles Gilpin	Study of fear	Dec. 27	Princess	West 39th	8.45—W. & S. 2.30	\$4,000
Enter Madame	Gilda Varoni, Norman Trevor	Comedy of opera star	Aug. 16	Fulton	West 44th	8.30—W. & S. 2.30	Capacity
The First Year	Frank Craven	Comedy of small town life	Oct. 50	Little	West 44th	8.30—W. & S. 2.30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8.30—W. & S. 2.30	Capacity
Irene	Adeline Patti Harold	Abandonment musical comedy	Nov. 18	Vanderbilt	West 48th	8.30—W. & S. 2.30	Capacity
June Love	Elsie Alder, Johnny Dooley	Revised in this town	Apr. 25	Knickerbocker	Bray & 38th	8.30—Th. & S. 2.30	First wk.
Just Married	Vivian Martin	Revised in this town	Apr. 26	Comedy	West 41st	8.30—Th. & S. 2.30	First wk.
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Hitting	West 42d	8.45—W. & S. 2.30	Capacity
Lady Billy	Mittel	Conventional musical comedy	Dec. 14	Liberty	West 42d	8.15—W. & S. 2.15	\$16,000
Lighthouse	Frank Bacon	Delightful character comedy	Aug. 26	Gaiety	Bray & 46th	8.30—W. & S. 2.30	Capacity
Liliom	Joseph Schildkraut, Eva Le Gallienne	Revised in this town	Apr. 20	Garrick	West 35th	8.15—Th. & S. 2.15	First wk.
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 18	Plymouth	West 45th	8.30—Th. & S. 2.30	\$9,700
Love Birds	Pat Rooney, Marion Bent	Excellent musical comedy	Mar. 14	Apollo	West 42d	8.30—W. & S. 2.30	\$15,000
Macbeth	Walter Hampden	Fine Shakespearean revival	Apr. 19	Broadhurst	West 44th	8.30—Sat. 2.30	First wk.
Merchant of Venice	Edward Waldman, Laura Walker	Shakespearean revival	Apr. 26	Longacre	West 48th	2.30—T, Th. & F.	\$6,000
Miss Lulu Bess	Carroll McCormack	Zona Gale's novel staged	Dec. 27	Belmont	West 48th	8.30—Th. & S. 2.30	\$11,000
Nemesis	Emmett Corrigan, Olive Tell	Augustus Thomas melodrama	Apr. 4	Hudson	West 44th	8.30—W. & S. 2.30	Capacity
Mr. Pim Passes By	Laura Hope Crews, Kenneth Douglas	Charming English comedy	Feb. 28	Henry Miller's	West 43d	8.30—W. & S. 2.30	Capacity
Nice People	Francine Larrimore	Well-acted social comedy	Mar. 2	Klaw	West 48th	8.15—W. & S. 2.15	\$12,000
The Night Watch	Robt. Warwick, Jeanne Eagels, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	Can. Pt. W.	1.00—T, Th. & S. 2.00	\$22,500
Passing Show of 1921	Howard Bros., Marie Dreyer	Bright and colorful revue	Dec. 29	Winter Garden	Bray & 50th	8.30—W. & S. 2.30	First wk.
Princess Virtue	Frank Morgan, Nancy Gibbs	Average musical comedy	May 2	Central	Bray & 47th	8.30—W. & S. 2.30	\$10,800
The Right Girl	Charles Carroll, Robert Woolsey	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 42d	8.30—F. & S. 2.30	Capacity
Rollo's Wild Ost	Roland Young, Lotus Hobbs	Popular revival	Nov. 28	Playhouse	West 49th	8.30—W. & S. 2.30	\$12,000
Romance	Doris Keane	Conventional musical comedy	Feb. 11	Amsterdam	West 49th	8.30—W. & S. 2.30	\$12,500
The Rose Girl	Fred Ellisbrand, Mabel Withers	Superior musical comedy	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	Creek Melodrama	Apr. 11	Frasco	West 42d	8.30—W. & S. 2.30	\$7,000
Smooth as Silk	Taylor Holmes	Drama of love and hate	Aug. 17	Elliot	West 39th	8.30—W. & S. 2.30	\$6,500
Spanish Love	W. H. Powell, James Rennie	Comedy of returned soldiers	Sept. 29	Nora Hayes	West 44th	8.30—W. & S. 2.30	\$10,000
Three Live Ghosts	Chas. McNaughton	Romantic comedy	Mar. 31	Globe	Bray & 48th	8.30—W. & S. 2.30	Capacity
Time Teller	Arthur Byron	Circus musical show	Oct. 5	Globe	Bray & 48th	8.30—W. & S. 2.30	\$7,000
Tip Top	Harland Dixon	Well played French comedy	Mar. 21	Bijou	West 45th	8.15—W. & S. 2.15	\$10,200
Toto	Leo Ditrichstein	Historical drama	Apr. 13	Shubert	West 44th	8.30—W. & S. 2.30	First wk.
Trial of Joan of Arc	Margaret Anglin	To be reviewed	May 3	Cohan	Bray & 43d	8.30—W. & S. 2.30	First wk.
Two Little Girls in Blue	Fairbanks Twins	French sex play	May 2	Cort	West 48th	8.30—W. & S. 2.30	First wk.
The Tyranny of Love	Estelle Winwood, Chas. Cherry, B. Tynan	Weekly change of bill	Sept. 13	Sam H. Harris	Bray & 47th	8.00—Daily 2.00	\$11,000
Vanderbilt	B. F. Keith Features	Local character comedy			West 43d	8.15—W. & S. 2.15	\$11,000
Welcome Stranger	George Sidney, Edmund Breece						

In the Song Shops

By Jim Gillespie

Robert Crawford Chats About New Number—Jack Robbins Refuses to Talk—A Rainy Day Meeting with Al Cook



FRED FISHER

Writer and publisher of some of the season's biggest song hits. At present he is getting great results with "Pucker Up and Whistle" and "Devil's Garden," his latest numbers

WE dropped in to annoy Robert Crawford of the Irving Berlin firm the other day, and found him fighting his way through a batch of papers which spelled business with a capital B.

"All alone?" we inquired.

"All By Myself," was the cheerful reply, "have a chair, here's the cigarettes and don't scratch the matches on the wall. Am I busy? Huh, that's funny; ask me another one, I always like riddles. Boy, I'm so busy that when I leave this office I meet myself coming down to work in the morning. What's new? Why I threw you the cue when you came in. Don't you remember? I said 'All By Myself.' Well that's the kid

Who Is Responsible

for my healthy tan complexion owing to constant work under high powered electric lights. Irving Berlin is to blame. He wrote the number and now we are all working overtime in order to meet the enormous demand for it. Does it look like a winner? Say, don't make me laugh. Ask Charlie King or Russell Mack, and for the love of Mike, stop throwing those cigarette ashes on the floor. Oh, sure, Mammy is still cleaning up. Why ask such dumb questions? Why, the day the Giants opened at the Polo Grounds the band played Mammy about a dozen times. After the game I asked the Band Master why he played the number so often and he said it was by special request of John McGraw and the Giant players. If there wasn't a home run I never want to see another ball game. You smoke a lot of cigarettes, don't you? It was nice of you to leave me one. I'm glad I didn't offer you cigars. So long, leave the door open so the smoke can blow out and don't forget the coming hit, *All By Myself*."

We Met Our Old Friend

Jack Robbins on Broadway the other

day, and he invited us up to the Maurice Richmond palace to hear a new number.

"I'm not going to say a word about this number until after you've heard it," said Jack, "and if you don't say it's a sure fire hit, you're a bum picker. Sure I'll tell you the title, it's called *I'm Looking For a Blue Bird to Chase My Blues Away*, and take it from me, it will be the biggest sen—well, just wait until you hear it and then judge for yourself. It was written by Blanche Merrill and Fred Rich and it's Blanche's first rag number since she wrote *I'm a Jazz Baby*. You know, when it comes to accepting a new song I'm strictly from Missouri. No lead sheet for me, I have a full orchestration made up before passing judgment on the number. But this *Blue Bird* baby got me right from the start and I grabbed it without going through the usual formalities. Now pay strict attention to the lyric, and above all keep your ears open for the melody. Ain't that a pretty introduction? That will make 'em step, all right. Did you hear that run? Now get this next line. Ain't that a knockout? What a riot this baby will be. *Bee Palmer* and *Sophie Tucker* have kidnapped it already and claim they wouldn't discard it for a king's ransom, I knew you would like it, but I wanted to get your honest opinion. That's why I didn't say anything until after you had heard it."

According to

the packed house which greeted the singers from the various publishers last Thursday night, the Song Revue at the Harlem Fifth Avenue Theatre is proving a sterling box office attraction. *Johnny Black* was on hand with his family of instruments and after holding the stage for thirty minutes *Who'll Be the Next to Cry*

Best Selling Sheet Music

FOX TROTS—Crooning, Witmark; *Somebody Knows and Somebody Cares*, Stanny.
WALTZES—Cherie, Feist; *Somebody's Mother*, Harry von Tilzer.

Over You was voted a huge success. Jack Norton of *Waterson, Berlin and Snyder* sang three numbers with *Angels* flying over to a big hit. *Joe Manno* of the Irving Berlin stable romped home a winner with *All By Myself* and *Frank Goodman* encouraged the young couples out front by warbling *Moonbeams*.

We Met Al Cook

of the Witmark firm in a restaurant the other day, and between sips of coffee, he found time to talk about his best sellers.

"Business is great," piped Al, "and if you're looking for a winner, put your dough on *Sunrise and You*. *LeRoy Duffield* is featuring the number, and you know when he handles the song it must be there. *Grace Nelson* is also using it and I could name about fifty others if it came to a show down. Wait a minute, have another cup of coffee. It's raining outside and it's nice and comfortable in here. Say, I'll tell you a funny one. About twenty-five years ago, *Victor Herbert* wrote the *Gypsy Love Song*. The number never seemed to get a start and it's been in obscurity ever since. A short time

Best Selling Records

COLUMBIA—Fox Trots, Toddle (A-2383), Paul Breese, Trio; *Yokohama Lullaby* (A-3384), Happy Six.

EDISON—Fox Trots, Toddle (50757), Raderman's Jazz Orchestra; *I Like It* (50756), Lensberg's Riverside Orchestra.

PATHE—Fox Trot, Spread Yo' Stuff (20514), Lanin's Roseland Orchestra; *Moonbeams* (20515), Bennie Kruegger's Orchestra.

VICTOR—Fox Trot, Sally (35706), Jos. Smith's Orchestra; *One Step, Tip-Top* (18733), All Star Trio.

ago, Miss Hayes of *Santos and Hayes*, dropped into the office. One of our pianoplayers happened to be running over the *Gypsy* number and Miss Hayes fell in love with the song, which resulted in her using it in her act. Since then the number seemed to take a new lease on life, and to day it is in big demand.

All Over the Country.

Funny, isn't it, how things turn out. But it's the old saying you know, "You can't keep a good man down."

"No thanks, I've been smoking too much lately. By the way, did you see *Helen Miller* at the Winter Garden? You know she is the young girl who offered to marry the man who would pay for her mother's operation. *Helen* is in Boston this week with the "Whirl of the Town," and we were much surprised to hear that she was using one of our numbers, *The Trail to Home Sweet Home*, because we had never approached her regarding the song. To make a long story short we found out that she has the record on her victoria at home, and had taken such a strong fancy to it that she decided to use it in the show. How is it going? Well, the answer is that she is still using it. What's that? It has stopped raining? All right lets go."

Ethel Ponce, well-known in vaudeville, and in the music business, and wife of *Phil Ponce*, well-known writer and sales manager for *Jack*

Mills, Inc., passed away on April 14th following a short illness from a mastoid operation. Mrs. Ponce was associated at one time with *Stella Tracy* in big time vaudeville. She was a Boston girl of marked ability as a pianist and composer. Her husband, *Phil* and two daughters, *Ethel* and *Dorothea*, survive.

Is That So!

Get Hot is the slogan of the *Jack Mills* firm these days. Upon entering the offices one hears the cry of *Get Hot* which immediately reminds him of the old familiar frankfurter and roll, but upon investigation proves to be a new number written by *Al Siegel*. *Al* says the number is in great demand, has been placed with five phonograph companies and looks like a scorching success.

Eva Applefeld, the talented composer who hails from San Francisco, is now enjoying the sights of our little village and has placed several numbers with various publishers since her arrival.

Jack Mills is handling *After All These Years*, *Leo Feist* is publishing her *Hawaiian Chimes*; *Edw. B. Marks* has adopted *Honolulu Honey*; *Sam Fox* is taking care of *Mood Pensive*, and *Brooker and Conn* are looking after *Kentucky Lullaby*. Quite a collection we'll say.

Ben Levy announces that after May 1 *B. D. Nice and Co.* will be located in their spacious offices in the new Loew Building at 45th street and Broadway where *Paper Doll*, *Tents of Arabs*, *Romance*, *Clouds* and *Sweet Lavender* will be on exhibition. *Ben* will be pleased to greet his friends in the firm's new home and claims the proud distinction of being the only publisher accepted as tenants in the new building.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Moonlight (4367), Waltz, Love in Liliac Time (8-3981).

Q. R. S.—Fox Trot, Blue Jeans (1416); Waltz, Mello Cello (1426).

REPUBLIC—Fox Trot, Hortense (63718); Waltz, Drowsy Head (64018).

According to a clipping from the *Augusta Chronicle* concerning the *Minstrel Frolic* given by the *Augusta, Ga., Elks, Moonbeams, Georgie Price's* number, should prove a bigger hit than *Poor Butterfly*.

Levy Pollack has revised the music of "The Belle of New York" which will open at a Broadway house in the near future.

Little Side Street by *Joe Howard* and *Charles K. Harris* is a new number which will bear watching.

Sidney Mitchell and *Chas. Merker* have placed a new song with *Remick* entitled *Tq-Night*.

Benny Davis who wrote *I'm Nobody's Baby* is rewriting a show entitled "Elsie." Among those engaged for the cast are *Amelia Bingham*, *Virian Segal*, and *Creighton Hale*. *Mr. Davis* is being assisted by *Ethel Brooker*.



DRAMATIC MIRROR

DOROTHY DALTON

Whose latest Paramount feature is "The Idol of the North." She is now in California working on a new picture under the direction of Cecil B. DeMille.

Photo by Melbourne Spurr

At the Big Vaudeville Houses

PALACE BILL IS WELL LIKED Ethel Levey Makes Farewell Appearances

It is a notable fact that people with real ability are forever ambitious to do new things and to demonstrate new talents. Such is certainly the case with *Ethel Levey* who, despite her great success on her recent appearance at the Palace, returns after a brief period with an act which is almost new. This time she uses a full stage setting in a new song number by *Irving Berlin* that gives her a chance to display her emotional powers to advantage. New also is the song *I've Found a Rose in the Devil's Garden*, by *Fred Fisher*. *Eva Shirley* pleases greatly with her musical and dancing entertainment in which she is assisted by *Fid Gordon's* five musical boys, and the agile dancer, *Al Roth*, master of jazz stepping.

Composers are always interesting to the public, and *L. Wolfe Gilbert* is no exception. He is the author of *Waiting for the Robert E. Lee* and other popular hits, some of which he sings during the act. *Harry Donnelly*, accompanist and *Fritzi Leyton*, singer, supplement Gilbert's efforts.

Joe Cook's one man vaudeville act is not especially funny, though it is rather difficult to say just why. Perhaps the humor, after the first stunt, can be too easily anticipated to send one into guffaws. *Lydia Barry*, however, in a brand new number is as interesting and refreshing as ever. *Miss Barry* is a swift sprite, with a real satirical power. Her comedy, sometimes quite bold, is so suave and smooth that it captivates.

May Wirth, assisted by *Phil* and the family, scored one of the bill's strongest hits. The excellent riding and abundance of comedy are both unusual.

"Two English Boys From America" is the title which *Val* and *Ernie Stanton* carry. Their dialogue is entertaining and they do things in a highly original manner. Other acts on the interesting bill include the *Alexander Brothers and Evelyn*, novel ball bouncing act, the well known *Johannes Josefsson* Icelandic glima demonstration, and *Jack Daly* and *Hazel Berlew*, in an exhibition of whirlwind dances.

JULIAN ELTINGE AT THE RIVERSIDE Watson Sisters Share Honors with Impersonator

Julian Eltinge, deservedly called "America's foremost delineator of feminine characterizations," is headlining at the Riverside this week and repeating the success he made at the Palace recently. *Mr. Eltinge's* act is almost a challenge to an audience, for he defies the criticism of the most critical. Dressed handsomely in robes of the most elaborate mode, winsome and languishing, he makes a prima donna almost as perfect as can be imagined. His songs are novel, his ways quite fetching and his whole number a colorful novelty. The audience gave *Eltinge* an enthusiastic reception.

Ethel Levey's Farewell at Palace—Julian Eltinge at Riverside — Colonial Has Harry Watson, Jr. — Lillian Shaw at Royal — Elsa Ryan at 81st Street

The bill opens with *Van Hara and Jace* in a first rate skating turn. *W. D. Pollock* follows with a combination of juggling and comedy that finds the second spot a trifle difficult.

Jack Lait supplies the vehicle for *Frankley and Louise*, two bright young players with plenty of "pep," good looks and a sense of fun.

Kane and Herman follow and clean up with their comedy act, which they call "A Ragtime Cocktail."

After intermission, *Billy Gleason* offers his monologue. It is getting a little bit old in spots, but goes over well in spite of it. *Mme. Doris's* Operadance is a melange of opera which deserves all the applause it gets. It is a really fine act.

The *Watson Sisters* follow and prove a genuine hit with their comedy and song, especially the comedy, which leaves the audience gasping for breath. *Dainty Marie* was programmed to close, but did not appear.

COLONIAL HAS COMEDY BILL Harry Watson, the Stantons and Others Score

There's a plentiful supply of comedy at the Colonial this week, with *Harry Watson Jr.* and his two characterizations heading the fun.

Margaret Taylor opened the bill with tight-wire work, in which she performed several difficult stunts. *Jack Rolls* and *Ruby Royce* offered some new dancing steps, notable for their speed and strict rhythm. They went over big in second place.

Beatrice Morgan and a company of three, including *John Connery*, presented *Edgar Allan Woolf's* little comedy playlet "Moonlight Madness." *Miss Morgan's* acting ranged from burlesque comedy to deep pathos and she put both across successfully.

Val and Ernie Stanton sang *Oh, Hortense* and put over a lot of nonsense that was undeniably funny. They got a big hand and might have gone on indefinitely.

Henry Bergman, without *Gladys Clark*, (who is ill, we are sorry to hear) sang *Home Again Blues*, *Leave the Blues in the Flag*, and a new one *All By Myself*. The dainty *Crisp Sisters*—"take-it-easy-Winnie" and "work-harder-Dora"—again danced delightfully to *Alice Blue Gown*. Their soldier dance at the close was likewise appreciated.

After intermission, *Jr. Rosamond Johnson* and his inimitable five sang a medley of old and new negro songs, including *Mammy Jaz* and *Daddy of Mine*. The young violinist played the "Thais" Meditation very well.

Harry Watson Jr., struggling to get into a telephone booth with an

armful of bundles, is good for scores of laughter. And his "Young Kid Battling Deban" is a scream. It brought a storm of applause.

A. Robins, the Walking Music Store, imitates cleverly a number of musical instruments.

Lee Stafford and *Alba De Ross* closed with an "A La Carte Revue" which was exceptionally well staged. *Miss De Ross's* costumes were artistic and novel, and the dancing of both was effective.

GOOD SHOW AT THE ROYAL Lillian Shaw and Doc Baker Share Honors

There is a well balanced bill at the Royal this week with not a weak spot in the make up of the entire program. *Lillian Shaw* and *Doc Baker* are dividing headline honors, each of whom went over to a smashing hit Monday evening. *Miss Shaw*, with her inimitable style was a howl from the time of her entrance, all of her numbers scoring heavily and leaving the house loudly voicing its approval. *I'm a Vamp from East Broadway* was the big scream of the bill.

Fred and Daisy Rial opened with a gymnastic turn which was sprinkled with songs and talk with the man handling the comedy, some of which could be cut so as to afford more work on the rings.

The *Calls Brothers* danced their way into the hit column, their closing number taking them off to a noisy hand which resulted in a curtain speech. Number two spot holds no terror for these boys.

Kohn and Galetti amused with their novelty comedy with two well trained monkeys being responsible

Vaudettes—XII



"POLLY"

The gentler half of the popular vaudeville team of Polly and On

for many laughs. The barber bit was a knockout and *Miss Kohn's* dances, particularly the *Fred Stone* impersonation, were heartily received.

Marguerite Padula in a song study got over nicely. It is a neat offering of the drawing room type and should prove an asset to any house which caters to a refined audience.

Doc Baker in "Flashes" closed the first half, being assisted by *Polly Walker*, *Bird* and *Jack Pearson* and a chorus of pretty girls. *Doc's* lightning changes earned well merited applause, as did *Miss Walker* and the excellent dancing of the *Pearson* boys.

Claudius and *Scarlet*, with their banjo selections of old time songs had the house with them from the start. The lyrics of the numbers were flashed upon the drop, which resulted in the audience picking up the melody.

Archer and Belford were warmly received in their amusing comedy, "The New Janitor." The male member in the guise of a tramp panto-mimes throughout and his business with the whisky bottle and the piano brought many substantial laughs.

Van Cello and Mary, in an interesting juggling turn, held the house until the curtain.

GILLESPIE

GOOD BILL AT THE 81ST STREET "Ye Song Shop," Elsa Ryan and Others Please

There is at least plenty of variety at the 81st Street this week. *Bobby Gordone*, in character studies and poses opened. Her original designs and poses from old masters were appreciated.

Bernard and Garry sang several songs on the order of *Al Jolson* and *Eddie Cantor*. Their spot was a hard one and they worked hard to hold interest. They did fairly well.

William Sully and *Genevieve Houghton*, following, were more than pleasing. They had to return at the finish for their "speech" bit. *Miss Houghton's* voice is becoming more pleasing than ever. This clever team will no doubt become headliners, for they are among the cleverest in their line today.

Elsa Ryan, supported by *Rodney Ranous*, in a comedy-talking skit, "Peg-For-Short," by *Dion Tither-edge*, did exceedingly well in fourth position. The skit seems a little talkative, still the audience enjoyed it. This is *Miss Ryan's* final week in the two-a-day theatres. *Rodney Ranous* provides good support.

Demarest and Collate, in the next spot went over well, leaving the audience in good spirits for "Ye Song Shop," which followed.

"Ye Song Shop," which the program states was conceived by *Pat Rooney*, offers a good flashy singing revue. Of the various song features, the songs of long ago and today received the biggest share of applause. The act did very well, and the entire cast displayed "speed" and talent. "Ye Song Shop" closed a good program.

ROSE

NEW ACTS

Carlyle Blackwell in a New Sketch

Carlyle Blackwell in "Eight, Six, and Four," by Mark Swan, returns to the vaudeville stage after a lengthy success in the motion picture field. In the sketch Blackwell exchanges places with a young lawyer friend whose specialty is divorce cases. Blackwell is told that the clients always ask for divorce information "for a friend." Hence when a charming girl in lavender arrives at the office and begins to talk about a friend in Boston who wants her to find out how to start divorce proceedings, Blackwell believes her to be talking about herself. The friend has three children, "eight, six, and four." Yet even with that handicap Blackwell thinks that he might make a pretty good step-father.

In the meantime, a man arrives who desires to have a lawyer draw up his will leaving a vast fortune to his nephew provided he is married and has children. Of course it is Blackwell's uncle—and of course immediate proposals are made to the lavender girl to annex her and her three young hopefuls at the earliest possible moment in order to get uncle's money. But for once the old gag was correct; the lavender girl is not married and the information was for a friend. However, uncle meets the girl, likes her, and decides she'll do nicely for his nephew, and the matter of eight, six, and four can be postponed.

Mr. Blackwell has a pleasing personality and puts himself across with a somewhat exaggerated style of acting that doubtless comes from the emphasis of the screen work. The supporting company is of uniform excellence, and the act should prove one of the successful playlets of the season.

CONN.

Charles and Mollie King Unite in Vaudeville Act

Youth, good looks and a natural delight in such sisterly and brotherly teaming, made the act of Mollie and Charles King one of the pleasantest numbers on the bill at the Palace recently. These two players have both made big names for themselves on the musical comedy stage, and their affiliation in this vaudeville act is said to have been arranged at the request of those who were conscious of their combined ability. The act opens with "I'm So Young and Beautiful," which is as tuneful as it is appropriate. This number is followed by a solo by Charlie, "Moonlight," which he does effectively. Then Mollie reappears in a number of

telling impersonations. It is difficult to talk about Mollie without talking about her good looks, for no matter how accurate her impersonations, one cannot help thinking of what a fine appearance she makes. She has a sense of fun also, as indicated by her naughty lapses in the Alice Delysia number and her eccentric take off of Eddie Foy.

Several combined song numbers and dances bring the act to a happy and successful close. So much did the Palace audience enjoy the Kings that they had to give curtain calls and a clever curtain speech. SONN.

FAST SHOW AT THE HAMILTON Frisco and Whiting and Burt Are Headliners

A good layout and a fast show at the Hamilton this week. Irvin and Kelley opened, displaying ability with clever bicycle tricks. They drew down much applause for an opening turn.

Raymond and Rule followed, and placed a neat applause score to their credit with their piano and singing turn.

"Indoor Sports" put over their original style of work, entertaining the two-a-day devotees in tip-top fashion.

Harry Breen sold his turn in good style, putting his routine over to advantage. He was well received.

Kennedy and Berle, two youngsters, offered a pleasing skit that won the entire house Tuesday evening. These youngsters display unusual talent, and will no doubt be heard from in the near future. Several curtain calls were accorded them on their exit.

Jim and Kitty O'Meara followed. They have material that they know how to deliver, for they are both clever. They scored strongly.

Weaver and Weaver, billed as the "Arkansas Travellers," displayed marked comedy as well as musical ability with their novel offering, which was highly appreciated.

Next came Frisco, assisted by Loretta McDermott and Eddie Cox. Frisco will in no time become one of vaudeville's best comedians, after just a bit more development, for his work is original. Miss McDermott puts over her "Baby" number well. She is getting to display more personality than ever. Eddie Cox is "some" dancer. His clever steps helps greatly towards making the Frisco turn what it is. The act went over to a solid hit.

Whiting and Burt certainly had a hard spot following the Frisco turn. They shared headline honors with Frisco. This clever pair received the strongest applause of the bill. They have a distinct style of their own, which places them in a class by themselves. Sleepy-head, as put over by Miss Burt received extra applause. They closed to several curtain calls.

The Jordan Girls, Nellie and Josephine, closed the bill with their novelty that proved a real treat. The girls sing, dance and do acrobatic stunts and also walk the wire. They are both pretty and held the entire house until their finish. ROSE.

Vaudevillians—XII



"OZ"

The sterner half of the team of Polly and Oz, now playing Keith houses

CHICAGO—MAJESTIC Hackett and Delmar, Patricola and Others Score

There is a superabundance of dancing at the Majestic this week, but all of it is extra good, and the bill offers other pleasant features. For a starter, there are the Three Lordons, who cause the hair to rise with their trapeze achievements, and they are followed by Ed and Mack Williams, who present a speechless soft-shoe dance act that scores a pronounced hit.

Jeannette Hackett and Harry Delmar are among the most conspicuous successes of the bill, with their offering, "The Dance Shop," with four pretty and peppy little show-girls, as well as a notably able girl team, Weeks and Walker. Miss Hackett is deliciously shapely as well as graceful, and her gowns are a delight. She is unquestionably one of the best dancers on the big time, and her Egyptian dance alone entitles her to a niche in the Orpheum Circuit Hall of Fame. Mr. Delmar is an eloquent dancer, too, and the entire act is more than ordinarily clever and well staged.

"There's a Crowd," with Sheila Terry, Harry Peterson and Morris Lloyd, is a rather puerile thing, with silly dialogue, no punch, and no redeeming features excepting the dancing of Miss Terry, which is excellent. The impression it creates, however, is somewhat discounted by her singing and the superfluous giggle with which she ends her turns. They are followed by Jack MacLallen and May Carson, who make merry in their offering, "Whoa, Sarah!" in which Mr. MacLallen is humorously laconic on roller-skates.

Cecil Leon and Cleo Mayfield are as delightful as ever in their newest act, "Just As They Are," in which they rehearse a sketch with engaging naivete, and sing half-a-dozen songs that stop the show. Miss Mayfield,

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

All By Myself	Henry Bergman
Devil's Garden	Ethel Levy
Daddy of Mine	J. Rosamond Johnson
I'm a Vamp from East Broadway	Lillian Shaw

of course, dazzles the eye with her usual display of frocks and wraps.

Patricola, in a gleaming black marvel of a gown, sings and fiddles ingratiatingly through such numbers as Mommy, and flashes her perfect teeth with her habitual infectious gaiety. The athletic Parkers close. SELDEN.

AT THE CHICAGO STATE-LAKE

Henry Santrey Heads "Pleasing" Bill

Because Jack London said so, and because he surely knew, we can't make ourselves like trained animal affairs—"there's too much cruelty behind them," said Jack, hence our dislike for Sealo, which opened a bang-up bill at the State-Lake, Monday.

To Henry Santrey and his superior ten jazz pipers go all the laurels, indisputably. To look them over, one would never think they could do any thing but pound out the well known syncopation and who would ever even dream of Henry himself singing Tosti's Good-Bye, backed up by these ten pipers? His own offering, "The King With the Terrible Temper," is an amusing bit of descriptive work, and his "blues" specialties score a great hit.

Then there is Geo. Austin Moore, who is still doing his negro dialect war-time stuff—and getting away with it splendidly. He is also singing Scandanavia and pulling down innumerable laughs with it. Muldoon, Franklin and Lew Rose sing and dance effectively and display, besides, a beautiful setting. Standley and Birnes trip out second and theirs is a dance turn, a more than usually good one.

Harry and Anna Seymour are among the bunch with their dancing, singing and patter. The Five Avalons close, and then the State-Lake orchestra makes every one home-sick for a dance hall while it plays Chicago's new toddle sensation, With You.

JIMALONE.

CHICAGO—PALACE

Wellington Cross and Clark and Arcaro Are Favorites

A good bill holds forth at the Palace this week with honors about equally divided. Johnson starts things with acrobatics and contortions, and Cahill and Romine follow with blackface and yodelling.

Ames and Winthrop have a crack-erjack offering in "Alice in Blunderland," and one that gets over well. They were one of bill's biggest hits. George MacFarlane also scored with his fine voice. Bert Baker and company in "Prevarication" add to the comedy portion of the bill. The skit is clever, and the acting very good.

Elsie White went over with a bang. She is good to look at, beautifully gowned and a clever entertainer. Her title of "The Four-Leaf Clover Girl" is very appropriate. Abe Frankle assists at the piano. Bert Clark and Flavia Arcaro repeated the success they habitually earn. Bert's comedy and Miss Arcaro's beauty are unfailing. They scored heavily. Wellington Cross followed, and in his characteristic style put over characteristic material and pleased everybody. Oakes and Delour closed.

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Summer Is Coming!

NATALIE MANNING

We suspect that it is the beach for which Miss Manning is bound, for she has elected to dangle the sand with her Halpert skirt of white Kameo. Yet it has conquered as she is trying to prove to you, for she has tucked in the peplum of her town blouse of Indestructible Voile. Such a pity, for you can't get any idea of the clever cobweb design all shimmery with beads. And there's the parasol and you mustn't overlook it for it has taken the lead over everything this season. It is of green and white Her-N-There



Photos by
Old Masters

RUTH ROLAND

It is a far cry from the humble fishing net of the followers of Isaac Walton to the effective two-tone Fisher Maid which Gerald G. Freeman has combined with white Pussy Willow Crepe in this dress which we suspect Miss Roland, the Pathe star, is planning to wear to the country plot. There is the same flirtatious tendency of the coque in her L. L. Warshawer straw hat that gives all the headgear of the summer such droopy lines



MARTHA MANSFIELD

No need to waste any time speculating as to why the fashion dictators have not been able to oust the chemise dress from the first place in the heart of even the most fastidious, you have only to look below at Martha Mansfield, starring in "Gilded Lies," for Selanick, in this Realart frock of green Chinchilla satin with the curious embroidery that suggests a cross between a Chinese prayer and a masonic invitation



Photos by
Old Masters

MARTHA MANSFIELD

Waist-lines have the happy faculty of wandering around about as they please, but the position favored by fashion appears to be in the region of the hips, though sometimes there is a compromise as you will note at the left in this Realart frock of pink Chinchilla Satin, for a narrow sash of the satin encircles the normal waist of Miss Mansfield, while the embroidery in heavy white floss forms an irregular yoke that slants to the hip bone at the sides. There's more of the heavy embroidery on the bodice, sleeves and on the skirt



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Little Trips to Los Angeles Studios

With Ray Davidson

POMONA may find herself without a Sunday Blue Law after all! With a little twisting of the law the West Coast Theatres, Inc., an organization composed of the *Gore Brothers, Lesser and Ramish*, slipped one over on the "Puritan" Pomonans. The Pomona police had it all planned to clamp the lid on the theatres the Sunday after the Blue Law was voted in. But an order issued by a Los Angeles Superior Court prevents the authorities from taking any action for thirty days. In the meantime the movie industry is gathering arms and munition. A big fight in the higher courts looms. And when the smoke lifts and the debris is cleared, the "Puritan" village may be minus its anti-American ordinance.

A Clever Burglar

robbed *Anita Stewart* of jewels worth twenty thousand simoleons. And *Anita* blames it on herself. Just think of that. She said she always takes the precious things with her to the studio, but on that particular day she left them home. Must have been a wise burglar!

Dean Fife, he who fills the editor's desk with copious copy, has found his way into the *Carter De Haven* organization. That's all right, *Dean*, but don't let your imagination take to wings!

Sid Grauman has been very quiet the past few days. Maybe we are going to have a new theatre shortly.

In addition to our arrival and departure column we are going to have to start a Dan Supid page. List to this: *William Duncan* and *Edith Johnson* have been joined. Ditto *Gladys George* and *Robert Russell*, a non-professional. Next are *Marguerite De La Motte* and *Mitchell Lyson*, Lasky art director. They are to wed shortly. And—and—of course *Wallace MacDonald* and *Doris May*. But what about those rumors of *Charlie Chaplin* and *May Collins*?

Gareth Hughes is coming up. Now he's to be featured with *Viola Dana* in "Life's Darn Funny." Nothing funny about it for *Hughes*.

Hal Roach is going to have his own film laboratories, so he has announced. The venture is to cost around \$50,000.

The lure of the celluloid, cinema, Cooper-Hewitt's, Klieg's or anything else you want to call it, has certainly taken a toe-hold on *Edward Knoblock*, the playwright. Operations for tonsillitis and a few other ailments can't send him away from Sunny Southern California. At present he is photo-dramatizing "The Three Musketeers" for *Mr. Mary Pickford*, otherwise known as *Doug*.

If Jesse L. Lasky

keeps on sending his directors and players abroad, pretty soon the local lot is going to look like a deserted shack. Now the reports have it that *Agnes Ayres* leaves very, very soon for the continent.

A new addition to the film colony is to be *Ensign Elliott Sparkling*. It seems that *Oliver Sellers* has formed a company to exploit the handsome ex-officer. And, too, the pictures are to be known as *Oliver Sellers Productions*.

Here's some gossip: *Will Rogers* has done another one. It is "Doubling for Romeo." *Charlie Ray* is learning to be a painter and he has no less an artist than *Rob Wagner* for his teacher. *Alice Lake* went trout fishing. Latest reports have it that the trout are still in the stream. *Max Linder* is at last catching on to the English language, says his press agent. *Reggie Barker* started shooting his sixtieth picture on his thirty-fifth birthday. This is also a press agent story. But this is real dope: *Dave Thompson* has been made production manager for the new *Bayard Veiller* unit at Metro.

Samuel Goldwyn is scheduled to return—sometime. *Tod Browning* is hard at work on "Fanny Herself."

You Can't Keep

Sam Rork down! Now he and *Col. Bill Selig* are shooting a bunch of nifty two-reel thrillers. Have in the casts such talent as *Lewis Stone*, *Ethel Gray Terry*, *Wallace Beery*, *Bill Desmond* and *Elinor Fair*. Some class to these short subjects, we'll say.

Notice to tourists: If you have a desire to see a motion picture studio come to this city within the year or so. *Von Stroheim* will likely be shooting some Monte Carlo scenes for "Foolish Wives," and he will want you for "atmosphere." To date some 50,000 have been his "guests."

Since *William D. Taylor* got together the mammoth organization to fight proposed Blue Laws, nearly every candidate for public office has written the director that his platform is against such measures. Every little helps.

"Lonesome Luke"

is back again. Remember him? He used to be *Harold Lloyd*. Now he's to be *Harold Lloyd's* brother. *Gaylord Lloyd* is his name and already he has made four "Lonesome Luke" comedies.

Al Hamburg, impresario and what not, is in town. Blew in from the Metropolis to manage Fox's "Over the Hill" show.

Our Mary is titling her latest picture. "Through the Back Door" is its name. It is to have some classy sub-titles we have been informed.

When everything was going on so peacefully *Robertson-Cole* had to come along and hurl a bomb. Without any warning the big half million dollar plant was closed down. Not even a moment's notice was given.

The plant is to remain closed two months and possibly longer. *Pauline Frederick* and *Sessue Hayakawa* and a few others under contract are drawing their weekly pay checks.

Charles Clary and *Edmund Hayes* have gone back to the legitimate—temporarily. Both appeared in a sketch at the Ambassador Theatre called "Moonshine," written by *Arthur Hopkins*.

Some Other Notes

of interest: *J. L. Frothingham* is busy turning out specials since he joined the *A. P. Frederick Palmer* when he isn't busy at the *Palmer* school is out delivering lectures on how to—and not to—write photoplays. *Guy Bolton* is here. Another victim of the cinema is this author. *Ann Forest* is up and around after her operation for appendicitis. *J. P. McGowan* is a star again. He is directing and playing in a feature for *Herald Productions*. *Tom Sanichi* is to make another series of two-reelers. *Marion Fairfax* is busy working on her first production. Add a new woman director to the lists.

The *Walsh* family, *Raoul*, *George* and *Miriam Cooper*, are here to make a number of specials for the Associated First National. The initial production is to be an original. Announcement Extraordinary:

"Scoop" *Conlon* has entered *Selig's* zoo. He is doing the colonel's publicity.

Possibly there is no fiction author alive who occupies the same position of *Johnston McCulley*. Practically everything that *McCulley* writes in the way of stories is later adapted to the screen. Universal has just announced the purchase of "Little Erolinda" for *Carmel Myers*. The title has been changed to "The Scarlet Shawl." *McCulley* is author of "The Mark of Zorro" and a dozen others.

Tom Mix and *Bill Russell* of the *William Fox* cohorts have entered into a baseball war. Each claims to have the best ball team.

Rex Ingram the Metro director is seen here wearing a silk hat. Just why he is wearing one, nobody can say because he is directing "The Four Horsemen of the Apocalypse"



Even lovely ladies like *Gladys George*, the Paramount player, sometimes use powder and rouge, it would seem from the picture at the left. But of course this is a dressing room scene

"DECEPTION"

Paramount Presents Fine Imported Picture

Directed by Ernest Lubitsch. Released by Paramount.
 Anne Boleyn.....Henny Porten
 King Henry VIII.....Emil Jannings

The possibilities that lie in the cinema for making history vivid and interesting are once more brought to light in "Deception," which is being seen at the Rivoli Theatre. Griffith took the Civil War out of the dry-as-dust pages of text books and made it live in "The Birth of a Nation," and much the same thing has done for the many times married King Henry VIII in this new European picture. While the treatment is radically different in the two cases, one leaves the theatre with the same feeling that he has witnessed something authentic and genuinely a part of the past.

Many effective scenes are staged with hundreds of people moving about in them, and the feeling of the period is excellently projected in them, especially in the coronation scenes, but it is the more intimate parts of the drama that are the most telling.

An exceptionally fine performance is that of Henny Porten as Anne Boleyn, and every moment when she

is on the screen, one feels the force of her personality and her keenly sympathetic characterization. In addition to her being an actress of the first rank, she is also a very beautiful woman. A less good account is to be given of Emil Jannings as the King. He makes him a leering, lecherous old person, as indeed he has full authority from history for doing, but if we are to believe the accounts handed down to us, Henry was a man of no small intellect, and not altogether a Falstaff. If the King has been wronged, however, it is more than offset by the fact that Anne Boleyn has been painted in such sympathetic tones that any cries of anti-British propaganda seem totally ill-founded.

The story begins with Henry's infatuation with Anne, and shows his divorce from Catherine of Aragon, his unsatisfactory marriage with Anne, and his affair with Lady Jane Seymour, which proves Anne's undoing and finally her execution.

It is, in more ways than one, an extraordinary picture, well acted, well directed and beautifully mounted.

JOHN J. MARTIN.



Above, the king has been warned to suspect Sir Henry Norris and Anne Boleyn which he proceeds to do

At the right, the fateful tournament in which Sir Henry is wounded, is about to get under way

At the top of the page, Henny Porten as Anne Boleyn in "Deception" (Paramount) realizes that nothing remains for her but disgrace and death



"MOTHER ETERNAL"

Vivian Martin in Graphic Picture of Mother Love

Written and directed by Ivan Abramson,
Produced by Graphic Film Co.
Alice Baldwin.....Vivian Martin
Edward Stevens.....Thurston Hall
Dr. Emerson.....Earl Metcalfe
Edward Stevens, Jr.....Jack Sherrill
Julia Brennan.....Vivienne Osborne
William Brennan.....J. W. Johnston
Baby Mary.....Baby Ruth Sullivan
Mary Baldwin.....Pearl Shepard
Charles Baldwin.....Clyde Hunnewell

There is perhaps no theme of human affairs that is more touching than that of mother love. It arouses in old and young alike all the latent tenderness that abides in them. A well-sustained motion picture development of this great theme is found in "Mother Eternal," which is holding forth at the Casino, written and directed by Ivan Abramson. To say that this important picture is an absorbing one would be to give it only

half the praise it deserves, for so human is its plot and so intense its incidents that it ranks with that other notable story of a mother's love, "Madame X."

As the story progresses, many unique and picturesque incidents take place, carrying the spectator into the homes of the happy and the wealthy and the hovels of the poor. The various characters grow from childhood to maturity, love comes into their beings, evil flourishes and good triumphs. It is all strange and interesting, and yet it is all within the scope of possibility for any mother. As the heroine, Vivian Martin, gives one of the best screen studies of her career.

BERNARD SOBEL.



Above, Vivian Martin, who as the central figure of Ivan Abramson's picture "Mother Eternal" at the Casino Theatre, does the best work of her screen career.



At the left, the young mother sees her little daughter safely off, and tries to keep her tears back.



After her many trials, the old mother as portrayed by Miss Martin is a figure of real tragedy, but she never gives up. She is to the end the "Mother Eternal."

**"BLACK ROSES"****Hayakawa in Exciting Robertson-Cole Film.**

Story and scenario by E. Richard Schayer. Directed by Colin Campbell. Released by Robertson-Cole.

Yoda Sessue Hayakawa
 Blossom Tsuru Aoki
 Blanche De Vore Myrtle Stedman
 Benson Burleigh Andrew Robson
 Wong Fu Toyo Fujita
 Monocle Harry Henry Hebert
 Detective Cleary Harold Holland
 Bridget Carrie Clark Ward

It was Lafcadio Hearn, that noted authority on Japan, once said that there is only one good way to learn the Japanese language and that is to be born over again a Japanese. As Yoda, in the new picture "Black Roses," Sessue Hayakawa takes a much more simple way of learning English. He goes to the estate of wealthy Benson Burleigh and becomes a simple gardener in order that he may study the daily speech of those around him.

His experiences as a gardener, however, are not very extensive, because

he soon becomes implicated in a number of deeds which range from attempted abduction to deliberate murder. For his employer, Burleigh, once a member of a gang of crooks, arouses the enmity of some of his old companions in crime. They plan to kill Burleigh and to throw the blame on Yoda. Their scheme succeeds so well that they manage to separate Yoda from his wife, Blossom, and to have him thrown into prison.

These thrilling events are only the impetus for many others which combine to make this picture one of the most exciting in which the famous Japanese actor has ever appeared. And his emotional scenes go over effectively, thanks to the excellent support he receives from Myrtle Stedman and Tsuru Aoki.

BERNARD SOBEL



Above, Sessue Hayakawa and Myrtle Stedman have a shadowy chat in "Black Roses" (Robertson-Cole)



Above right, an ominous Chinaman guards the doorway

At the right, a gun in the pocket turns the trick neatly

At the top of the page, Sessue Hayakawa as the gardener hero of "Black Roses" (Robertson-Cole)



"SACRED AND PROFANE LOVE"

Elsie Ferguson Shines in Paramount Film

Adapted by Julia Crawford Ivers from the novel and play by Arnold Bennett. Directed by William D. Taylor. Released by Paramount.

Carlotta Peel.....Elsie Ferguson
Emilio Diaz, a pianist.....Conrad Nagel
Frank Ispenlove.....Thomas Holding
Constance Peel.....Helen Dunbar
Mary Ispenlove.....Winifred Greenwood
Lord Francis Alcar.....Raymond Braithwaite
Mrs. Sardia.....Clarissa Selwyn
Albert Vicary.....Howard Gaye
Samson.....Forest Stanley
Rebecca.....Jane Keckley

If anyone but Elsie Ferguson had starred in "Sacred and Profane Love" it would be easier to find fault with it. Miss Ferguson's magnetism, her beauty, her poise, her serenity, her talent, are so potent that it is difficult to tell whether her stories are good or not. They only leave you with the feeling of pleasure.

Carlotta is introduced as a young girl of twenty-one, knowing as little of life and the world as the roses in her aunt's walled garden. But, Carlotta has secretly read "Mademoiselle de Maupin" and ponderous volumes of psychologies and theosophies. She has also secretly written a novel.

She practices a deception and attends a concert of Emilio Diaz, the world's greatest pianist, alone. He singles her out in the audience and plays to her. After the concert he meets her, takes her to his apartment, and charms her with his playing.

The next morning she goes home to find her aunt has died during the night. She goes to London and, with amazing ease, becomes a successful authoress. Her publisher, Frank Ispenlove, leaves his wife for love of Carlotta.

Carlotta goes to France to escape him. He follows and the wife drowns herself. Ispenlove is suddenly conscience-stricken and, after telling Carlotta she is to blame, he blows out his brains in front of her.

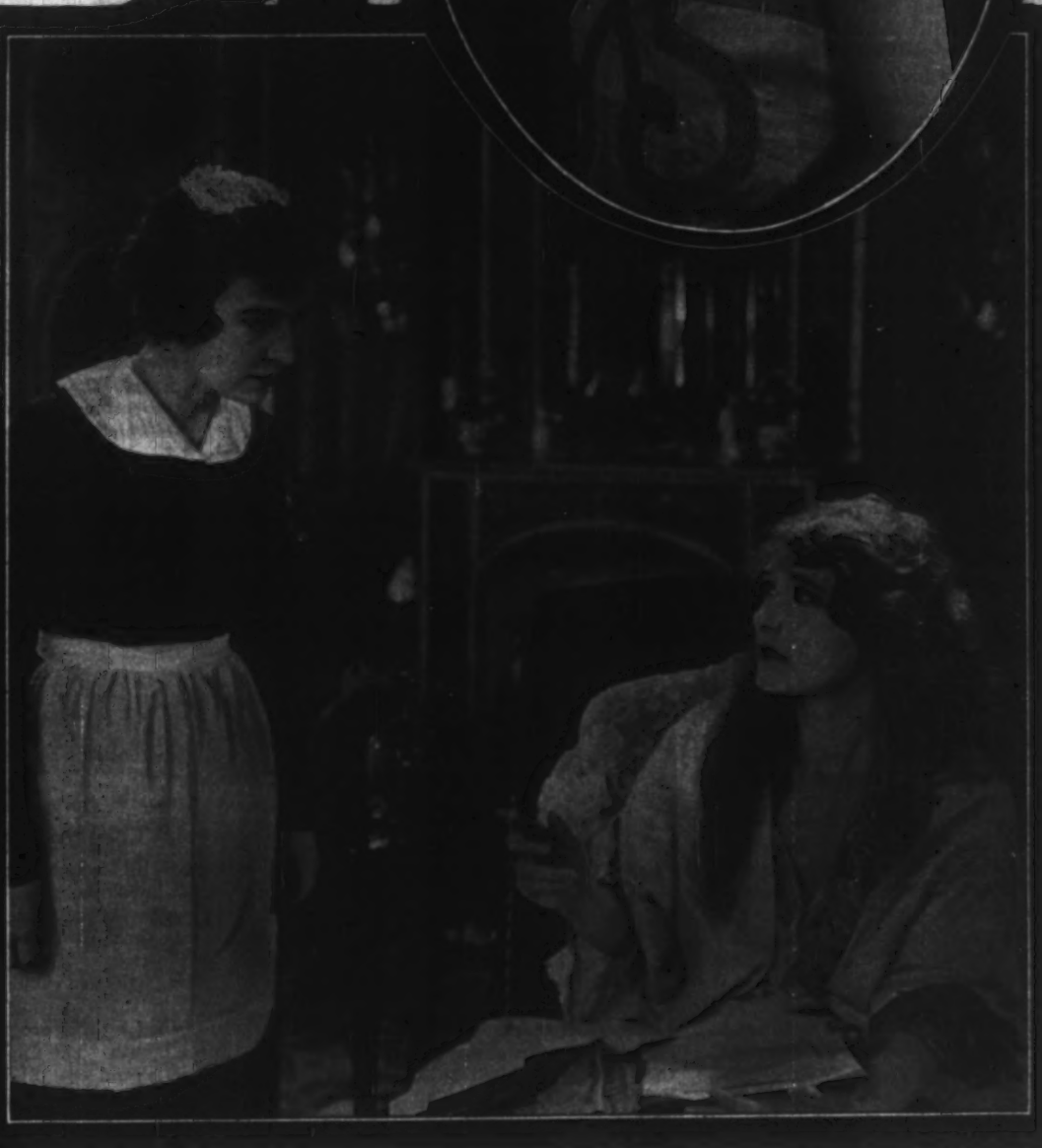
She then wanders about the world, seeking to forget. She finds Diaz, physically and mentally a wreck from absinthe. He also blames Carlotta for his downfall and tries to kill himself and her.

Carlotta then concludes that, in regenerating Diaz, she will find sacred love. She brings him back to health and fame. The final title is, "Carlotta, will you marry me?"

The production is beautifully mounted, the direction is good, and Conrad Nagel's work is outstanding. But Miss Ferguson is the pivotal point of interest. G. K. SMITH.



At the left, things seem to be rather pleasant for Elsie Ferguson as Carlotta in "Sacred and Profane Love" (Paramount) for a smile crosses her face in spite of all her trials



Above, Miss Ferguson in very becoming negligee, writes an important letter and gives important instructions to her maid. For one who goes through all that Carlotta goes through, she keeps her beauty in a remarkable way

At the top of the page, Elsie Ferguson as Arnold Bennett's temperamental heroine in "Sacred and Profane Love" (Paramount) allows a frown to furrow her brow, and one can hardly wonder at that

Is That So!

LOIS WILSON has been chosen to play the lead opposite Wallace Reid in his latest Paramount Picture, "The Hell Diggers."

Knute Erickson will make his debut as a screen actor in Roscoe Arbuckle's latest Paramount Picture, "Gasoline Gus."

Vincent Coleman, who has just completed work on a picture with Constance Binney, has been engaged by Charles Miller to play opposite Anetha Getwell in her first star picture.

Art Bates, long associated with the old Essanay comedies, in which he appeared with Charlie Chaplin, Max Linder and other fun-makers of that day, has signed a contract with the Mount Olympus Distributing Corporation to appear in their series of "Dixie Dumbbell" comedies.

Harry Millarde, who directed "Over the Hill," has been at work for some time, with William Fox, whipping into shape the scenario of a production built upon a theme similar.

Agnes Ayres

originally scheduled to play opposite Wallace Reid in his new Paramount Picture, "The Hell Diggers," is to play instead the feminine lead with Thomas Meighan in "Cappy Ricks."

James W. Morrison, leading man in the Vitagraph production of "Black Beauty," has returned to California, after a prolonged vacation in New York.

James Rennie has been engaged as leading man for Hope Hampton in the picture version of the Fannie Hurst story, "Star Dust."

Tom Santachi will star in another series of eight out of doors pictures to be produced by Cyrus J. Williams.

Matt Moore has been cast to play opposite Senna Owen in Fannie Hurst's new story, "Back Pay," which is being directed by Frank Borzage.

Mary Miles Minter

Realart star, will leave in June for a brief tour of Europe, accompanied by Mrs. Charlotte Shelby and Margaret Shelby, her mother and sister.

Rod La Rocque, now on tour with Mary Nash in "Thy Name Is Woman," plans to make two pictures in California this summer.

Lou Tops, well known in vaudeville for his act, "Tops and His Pets," has signed for the "Dixie Dumbbell" series, which the Mount Olympus Distributing Corporation will release.

Edna Murphy and Johnnie Walker are to be co-starred in a Fox Picture now in the making at Hollywood under the direction of Edward Sedgwick and carrying the working title "Two Live Wires."

Eugene O'Brien's Next

Selznick picture will be "The Last Door," in which Martha Mansfield will be his leading lady.

Elaine Hammerstein's latest picture, "The Girl From Nowhere," has just been cut and titled ready for circulation.

Edward Jose, one of the best known motion picture directors in the United States and Europe, will direct Alice Joyce in her next picture.

Edward Martindel and Vernon

Dent have been added to the cast of Thomas H. Ince's latest special for the Associated Producers, tentatively titled "Hail the Woman."

Rupert Hughes is writing his second photoplay for Tom Moore. "From the Ground Up" is its title and the author is now at work on the continuity at the Goldwyn studios.

A. L. Grey, general manager of D. W. Griffith, Inc., will sail for England on the Adriatic May 3.

Doris Kenyon

will be seen as leading woman with Thomas Meighan in "The Conquest of Canaan."

Elinor Glyn appears personally in her own story, "The Great Moment," in which Gloria Swanson is starring for Paramount, under the direction of Sam Wood.

First Bayard Veiller Film

"The Last Card," the first Bayard Veiller production starring May Allison, will be released by Metro on May 23. Members of the supporting cast are Al Roscoe, Stanley Goethals, Frank Elliott, Irene Hunt, Dana Todd and Wilton Taylor.

New Pioneer Feature

Gail Kane, J. Herbert Frank, Gladden James and Lillian Worth have important roles in a special film production now nearing completion and shortly to be released by the Pioneer Film Corporation. The feature will be known as "A Good Woman."

Bryant Washburn Film Soon

"On the Road to London," which stars Bryant Washburn, will be released by Robertson-Cole. The picture was made in England, and tells a dramatic story.

FILM EXECUTIVES GO TO ALBANY

Governor Hears Protests Against Censorship Bill

A representative group of film company executives and others prominently identified with the motion picture industry went to Albany on Tuesday to place before Governor Miller their arguments why he should not sign the Clayton-Lusk Censorship Bill. They asked the Governor to veto the measure and allow the industry one year in which to carry out the plan they have already adopted to keep objectionable matter from the screen. This plan is a gentleman's agreement between producers of motion pictures to rigidly adhere to a set of production standards known as "the thirteen points" the observance of which will accomplish that which the proponents of censorship have been clamoring for—but will accomplish it without stifling the art of screen expression.

At a meeting of the leading men of the motion picture industry at the headquarters of the National Association of the Motion Picture Industry, on Friday, plans were agreed upon for the presentation of the anti-censorship arguments before Governor Miller at Tuesday's hearing. Four speakers appeared in opposition to the Clayton-Lusk bill. William A. Brady, president of the National Association, introduced the speakers.

One speaker represented the large financial interests whose investments are jeopardized by the proposed censorship law. Another spoke for the producers, and distributors, actors and all other divisions of the actual making and marketing of pictures. The third spoke for the screen writers as represented in the Authors' League of America. A fourth represented the general public in opposing censorship.

Films in Town Hall

The Town Hall will open its doors as a centre for protoplays during the summer months, beginning Sunday evening, May 1. John Wenger has designed the interior decorations, which will transform the Town Hall into one of the most artistic auditoriums in the East. Throughout the season only the highest type of pictures will be used in an effort to help New York realize its desire for pictures of a superior quality. D. W. Griffith's "Dream Street," now showing at the Central Theatre, will be the initial attraction.

"Deception" Third Week

For the first time in the history of the Rivoli or Rialto Theatres a motion picture will be retained for a third week's engagement when "Deception," will be shown for another week at the Rivoli beginning Sunday, after having played to two weeks of capacity attendance.

Green Room Honors Ibanez

As a tribute to Vicente Blasco Ibanez for giving to the screen "The Four Horsemen of the Apocalypse," the Rex Ingram production for Metro now being shown at the Astor Theatre, the Spanish author has been elected an honorary member of the Green Room Club.



Above, Bert Lytell and Lucy Cotton indulge in a little flirtation in "The Misleading Lady" (Metro). Below, Dorothy Gish, Paramount's piquante comedienne, settles herself for a nap



Bayard Veiller, author of "Within the Law" and "The Thirteenth Chair," is at work on a screen version of one of his big Broadway stage successes for Metro.

Anna Q. Nilsson, taking advantage of a breathing spell after the completion of her additional scenes opposite John Barrymore in "The Lotus Eaters," made a personal appearance as the guest of honor of the Dance Review at the Annual Ball on April 29th.

Tom Forman, who directed Thomas Meighan in "The City of Silent Men," a recent Paramount release, has arrived in New York from the Coast to prepare for Mr. Meighan's next picture, "Cappy Ricks."

Philip Bartholomae has accepted the invitation of the Palmer Scenarist Club to lead off in its series of lectures of practical scenario writing, held at Community Center, Public School No. 184.

Roosevelt Theatre Opens

The Roosevelt, said to be Chicago's finest downtown motion picture theatre, was formally opened to the public on April 23. The Roosevelt marks the twenty-fifth house in Ascher Brothers' theatre chain and is the second theatre costing over \$1,000,000 opened by this progressive firm within a month. The Capitol, in Cincinnati, it is said cost \$1,500,000, and it is estimated the Roosevelt cost \$2,000,000.

The new theatre will seat 1,700 persons and an excellent view can be had of the stage from any point.

A twenty-five piece orchestra under the leadership of Harry Rogers, former conductor of Chicago symphony orchestra and the Chicago orchestra, furnishes incidental music, while Edmund Fitch presides at the Kimball organ. Roy McMullen is manager.

GERMAN FILM DISPUTE CONTINUES

Propaganda Alleged and Denied—American Legion Takes Action

THE Motion Picture Directors' Association has issued a blast against German-made films, charging they contain an insidious form of propaganda. David W. Griffith came out in favor of some form of restriction against Teutonic films. The Americanization Committee of the American Legion is in receipt of a letter from Col. Cornelius W. Wickersham calling attention to the matter, and is investigating it.

The directors passed a resolution unanimously voting to discourage the exploitation of German films here for an indefinite period, and charging that the Teutonic feature photoplays, so far shown here, have shown unsavory phases of French and English history.

The following statement from the Export and Import Film Co. presents another phase of the matter:

"The agitation against the importation of foreign films," it says in part, "especially those of Germany, is ill-timed, ill-advised and illogical."

"Perhaps the agitators do not know that ninety-five per cent of pictures shown throughout the world, whether it is the darkest part of Africa, China, Japan or the Indies, are American pictures. The producer in America when making a picture expects his foreign sales to carry a great deal of the production cost, and if through some ill-advised action this source of revenue is reduced or taken away it will so reduce the income that many American companies will have a hard time existing."

"In the exportation of films we have time and again encountered serious opposition from other countries who complain because their pic-

tures are not being shown in the United States. England is agitating today against our pictures. We have assured them over and over again that whenever their pictures come up to the standard of the American product we shall bring them before the American public.

"All countries have tried to refuse the importation of all commodities, including films, so as to keep their money at home. This applies to all parts of the world, and although the statement was made that Germany allows motion picture imports of only two per cent, this is not a fact. They allow fifteen per cent at the moment, and that is to be increased considerably. If anyone wants to take the time and patience to look through the German motion picture publications, they will see pages and pages of advertising of American films, advertising our well-known stars like Pickford, Nazimova, Clara Kimball Young, Viola Dana and the entire list. There are, today in Germany probably twenty American pictures for every foreign picture that is in the United States. Famous Players-Lasky Corporation has already opened exchanges in Germany."

"The article in regard to pictures being propaganda is indeed far-fetched. The greatest films ever produced were historic films based on facts and history. Certainly no man can claim that 'The Cabinet of Dr. Caligari,' which lately closed at 'The Capitol' Theatre is a propaganda film. No one ever has accused Shakespeare of being anti-British because he wrote plays that were bitter attacks upon Henry VIII, Richard III and other characters of history."

Fox Production in Rome

What is said to be the largest motion picture studio in Rome has been leased by William Fox, and work will be started there in the near future on a big picture to be produced under the direction of J. Gordon Edwards. The director and several members of the Fox company will sail for Europe the first week in May, with the balance of the cast to be recruited in Italy. The story, which as yet is without a name, is by Charles Sarver. It is also possible that a Fox picture will be made in Egypt during the coming year.

To Produce Two-Reelers

William N. Selig and Sam E. Rork will revive the two-reel drama. They have completed two pictures with William Desmond, Wallace Beery and Elinor Fair in the first, and Lewis S. Stone, Ethel Grey Terry and Wallace Beery in the second. The first of these is "The Policeman and the Baby," by Charles I. Cullen, and the second is adapted from James Oliver Curwood's short story, "The Wilderness Mail."

In "Trip to Paradise"

For the support of Bert Lytell in "A Trip to Paradise" Metro has engaged Virginia Valli, Brinsley Shaw, Victory Bateman and Uncie Vin Moore.

Rothacker Back from Coast

Enthusied by the progress being made on his new plant in Los Angeles, Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, has returned from the West, spent a few busy days in Chicago and proceeded to New York. When he sails for Europe in June, his wife and daughter will accompany him. The new building in Los Angeles, which is said to be one of the most attractive of its kind in the world, will be opened within a few weeks.

Sheldon Film for Gloria Swanson

Edward Sheldon has written an original scenario for Gloria Swanson. It will be used by Famous Players as a starring vehicle for her as soon as she finishes "The Great Moment." Sam Wood will direct Miss Swanson and J. E. Nash is now preparing the continuity.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 742, 743, 744 and 745 of this issue.

Directors—XII



CHRISTY CABANNE

Well known director who is producing a series of special productions for Robertson-Cole

New Ince Special

"The Cup of Life" has been announced by Thomas H. Ince as the title of his Associated Producers special production, which was recently completed under the working title of "Pearls and Pain." It will probably be released in June. The stellar cast includes Hobart Bosworth, Madge Bellamy, Tully Marshall, Niles Welch, Monte Collins and May Wallace. The picture was adapted to the screen by Joseph Franklin Poland from a story by Carey Wilson, and is said to be a colorful tale of the East Indian pearl fisheries.

Long Sues Grey

Albert L. Griffith, known in the motion picture industry as A. L. Grey, a brother of D. W. Griffith, is made defendant in an action brought by Robert Edgar Long, former general press representative for the Griffith productions, to affect an accounting on the sale of "Way Down East" souvenir books, now being sold in theatres where the picture, "Way Down East," is being shown. Mr. Long claims to have had a partnership agreement with the younger Griffith. The sum of \$11,625 is involved in the suit.

New Minter Picture

"Don't Call Me Little Girl" is the latest Realart production with Mary Miles Minter to be announced for release. It was adapted for the screen by Edith Kennedy from the Catherine Chisholm Cushing play "Jerry," which Billie Burke played in New York some years ago.

Joseph Henabery directed and in the supporting cast are Jerome Patrick, Ruth Stonehouse, Edward Flanagan, and Winifred Greenwood.

Will Rogers at Work

Will Rogers has started work on his next Goldwyn vehicle, "A Poor Relation," adapted from Edward E. Rose's famous old play. Clarence Badger is directing. In the cast are Sylvia Breamer, Molly Malone, John Bowers, Sydney Ainsworth, George Williams, Robert Devilbiss, Jeannette Trebaol and Walter Perry.

Roach Studios Enlarged

Increasing production activities at the Hal E. Roach Studios, Culver City, Cal., have involved in the last few months an expenditure of more than \$100,000 on new buildings and equipment. In addition to the Harold Lloyd comedies made for Associated Exhibitors, and the Hal E. Roach comedies featuring Harry "Snub" Pollard, Eddie Boland and Gaylord Lloyd, Roach is under contract to produce the forthcoming Ruth Roland serial temporarily called "The Golden Canyon." Included in the improvements mentioned is what is said to be the first tile stage ever constructed on the Pacific Coast, and probably in this country. Its dimensions are 200 by 80 feet.

Buster Keaton in New York

Buster Keaton, motion picture comedian, arrived in New York last week for a sojourn of about a month, and announced the purpose of his temporary desertion of the screen colony in Los Angeles to be the making of two contracts, one personal, the other professional. The personal contract, matrimonial in character, is to be with Natalie Talmadge. The second contract is with Metro Pictures Corporation, distributors of his two-reel comedies made by arrangement with Joseph M. Schenck.

New Harry Levy Film

The Harry Levy Company is now working on a film, which shows the error of those devoted daughters of Eve who devote more care to their furniture than to their faces. The working title of the picture is "Skin Deep" and Dorothy Hall has the leading feminine role. She is supported by Arthur Rankin, nephew of Lionel Barrymore and grandson of McKee Rankin.

To Film "Romeo and Juliet"

"Romeo and Juliet," with Grace La Rue and Hale Hamilton in the principal parts will be done in motion pictures early next year by a newly-organized company, the Golden-Schenck Film Corporation, of which John Golden and Joseph Schenck are the principal owners. The scenario from Shakespeare's play will be written by Winchell Smith, and he will direct the picture.

In "Mother o' Mine"

"Mother O' Mine," will be Thomas H. Ince's next release through the Associated Producers. It was adapted by C. Gardner Sullivan from "The Octopus," by Charles Belmont Davis.

C. Gardner Sullivan is responsible for the continuity and Fred Niblo directed.

The cast includes Lloyd Hughes, Joseph Kilgour, Betty Blythe, Betty Ross Clark, and Claire McDowell.

Hunter Completes Filming

All camera work on "The Light in the Clearing," by Irving Bacheller, the T. Hayes Hunter production for the Dial Film Company, was finished during the past week. Mr. Hunter and his players were delayed by bad weather in northern California. The story has been in process of production for several months.

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By INVESTOR

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Not Callable

and \$33,000,000 Northern Pacific Refunding and Improvement 6 per cent due 2047, callable in 1936 at 110. The issue is callable at 103½ at any time.

The old joint 4 per cent were legal investments for Saving Banks, Insurance Companies and Trust Funds and many such institutions were large holders. It was therefore necessary to provide another legal investment for them and this has been arranged through the conversion privilege. Purchasers of the new bonds can convert into either the

long term 6 per cent. of the Northern Pacific or the non-callable 7 per cent. of the Great Northern, both of them legal for Trust Funds and Savings Banks. Moreover, these bonds are convertible par for par, so that investors have an opportunity to purchase the Great Northern 7 per cent at 96½ or 7.40 per cent basis, which is very attractive, especially as the bonds are not callable.

The system is one of the strongest in the country. The average net income of the Northern Pacific and Great Northern Railway Companies for the past five years applicable to the fixed charges (i. e. Bond interest) without taking Government compensation into consideration, was approximately \$54,000,000, while the present fixed charges of the two companies, including interest on these new 6½ per cent. bonds is about \$35,000,000, about 1½ times interest charges.

A nation-wide syndicate has been formed to sell these bonds and it will be most interesting to see how rapidly the market can absorb so big an issue in times like the present.

My own guess is that some of the junior high coupon Railroad bonds will sell off in price, while the underlying bonds of the strong roads will show some appreciation in price.

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New Hutchison Serial

Charles Hutchison, star of Pathe's "Double Adventure," will make his next appearance on the Pathe serial schedule in a melodramatic stunt production, "Hurricane Hutch."

George B. Seitz will direct. Lucy Fox will have the female lead opposite Hutchison.

Next Clayton Picture

William D. Taylor has completed the filming of "Wealth," his latest Paramount production, starring Ethel Clayton, and started work last week on "The Lifted Veil" another starring vehicle for Miss Clayton.

Change Film Title

"The Wise Fool" is the title finally selected for George Melford's Paramount production adapted from Sir Gilbert Parker's novel, "The Money Master," which Mr. Melford has just completed at the Lasky studio.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of Dramatic Mirror and Theatre World, published weekly at New York, N. Y., for April 1, 1921.

State of New York
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared H. Ashton Wyckoff, who, having been duly sworn according to law, depose and says that he is the publisher of the Dramatic Mirror and Theatre World, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, H. Ashton Wyckoff, 133 W. 44th St., New York, N. Y.; Editor, S. Jay Kaufman, 133 W. 44th St., New York, N. Y.; Managing Editor, John J. Martin, 133 W. 44th St., New York, N. Y.; Business Manager, P. P. Fisher, 133 W. 44th Street, New York, N. Y.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) J. J. United Motion Picture Publications, Inc., 133 W. 44th St., New York, N. Y.; H. Ashton Wyckoff, 133 W. 44th St., New York, N. Y.; Clifford M. Bishop, Garden City, Long Island, N. Y.; J. O. Cassidy, 133 W. 44th St., New York, N. Y.; W. Scott Parsons, 133 W. 44th St., New York, N. Y.; United Publishers Corporation, 239 W. 39th St., New York, N. Y. Stockholders listed herewith: Edmund D. Carey, Yonkers, N. Y.; Fritz J. Frank, Pleasantville, N. Y.; G. H. Griffiths, Montclair, N. J.; J. H. McGraw, Jr., 10th Ave. and 36th St., New York, N. Y.; Ella S. McKee, Montclair, N. J.; A. C. Pearson, Upper Montclair, N. J.; Chas. G. Phillips, Upper Montclair, N. J.; Jennie M. Phillips, Upper Montclair, N. J.; W. L. Ralph, 639 W. 39th St., New York, N. Y.; Chas. T. Root, 2 W. 67th St., New York, N. Y.; Franklin T. Root, Bronxville, N. Y.; Olive Root, Bronxville, N. Y.; Whitford Root, 2 W. 67th St., New York, N. Y.; Ella S. Root, 2 W. 67th St., New York, N. Y.; G. E. Sly, 239 W. 39th St., New York, N. Y.; Velma S. Stevens, 325 West End Ave., New York, N. Y.; M. J. Sweetland, Trustee for Grace E. Sweetland, Montclair, N. J.; H. M. Sweetland, Montclair, N. J.; W. H. Taylor, Upper Montclair, N. J.; C. K. Beldenkopf, 239 W. 39th St., New York, N. Y.; W. H. Lindsay, 239 W. 39th St., New York, N. Y.; E. B. Terhune, Boston, Mass.

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H. ASHTON WYCKOFF, Publisher.
Sworn to and subscribed before me this 29th day of April, 1921.
(Seal) S. L. Bergstrasser (Signed)
(My commission expires March 30, 1922.)

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